

PROGRESS & PESCO



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Possibly in every age such observers have said the same thing. After all it is natural and proper to stand up for one's own times.

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In "Pesco," Underwear reaches its highest standard. Made from purest Wool or Silk and Wool, and finished to perfection, it is a triumph of manufacturing skill that means much to all who consider their appearance and study their health.

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Important.—If retailers are found "out of Stock" the public are reminded that Retailers can obtain stock sizes and qualities by return of post.

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the essence of refinement

The DYSART Model
A distinctly unusual air is given to this simple Jay hat by passing the stork quill right through the rolled brim. The hat is of "Flexolyte" (regd.), a pure fur felt of exceptional lightness. In all sizes and the following colours: ash-grey, beaver, cuba, sand, champagne, cinnamon, cerise, nigger, navy, mauve, gold, saxe, black and white.

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The "Braemar" Jumper Suit is a very attractive example of the smartness of "Alba" Knitted Wear, produced by and obtainable only from Greensmith Downes. It is of pure wool artistically contrasted in Artificial Silk as shown. Schemes: Dark Saxe/Dark Putty, Dark Fawn/Bulrush, Almond/Dark Putty, Mole/Grey, and Black/Black. Price only **94/6**

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on Request



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No. 11.



No. 12.

The Fashion in SHOES

No. 10. Patent and Black Suede Shoe, with handsome cut steel slide Louis XV heel. **58/9**

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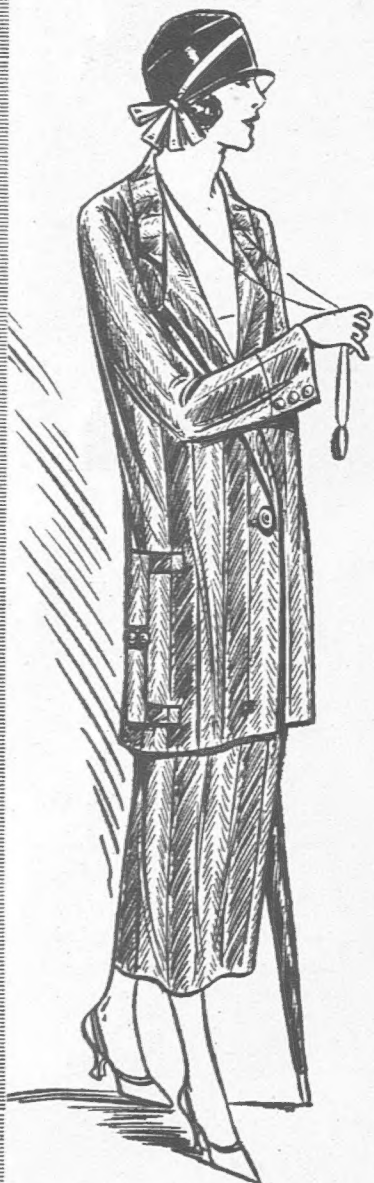
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Fenwick Ready-to-Wear Suits, despite the great range of designs and fabrics at $4\frac{1}{2}$ to $8\frac{1}{2}$ gns., are nearly all tailored on the premises by the staff which built our bespoke reputation.



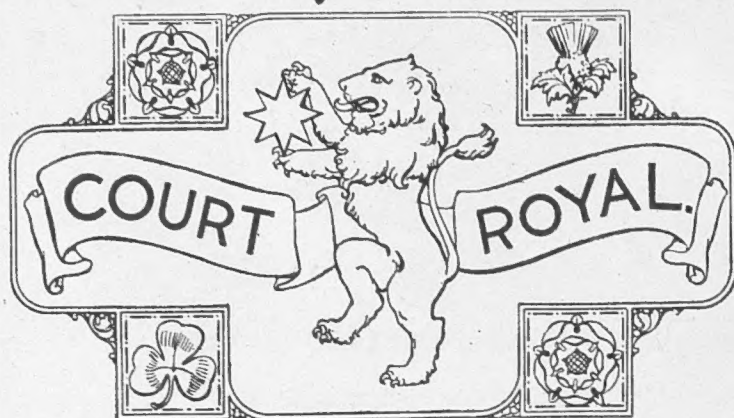
COAT and SKIRT in Tweed and Saxony Suitings in varied Autumn colourings. The Coat is cut on straight lines with strappings which form pockets, the whole being finished off with buttons. The Skirt is particularly well cut in the wrap-over style. Price **5 $\frac{1}{2}$ Gns.**

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"Court Royal" Corsets justly merit this title for clever constructional principles, and they SO CORSET every type of figure as to ensure the utmost COMFORT, and yet portray in MINUTE DETAIL the latest FASHION CHARACTERISTICS.

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MODEL 2610

A superb quality Coutil and high percentage super surgical elastic panelled "Cling-around," with segmented steelastic inserts controlling pronounced hips, and waist steelastic inserts ensuring maximum freedom and comfort. A very light and originally designed medium and full figure model. Price **32/6**



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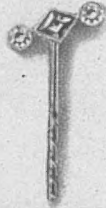
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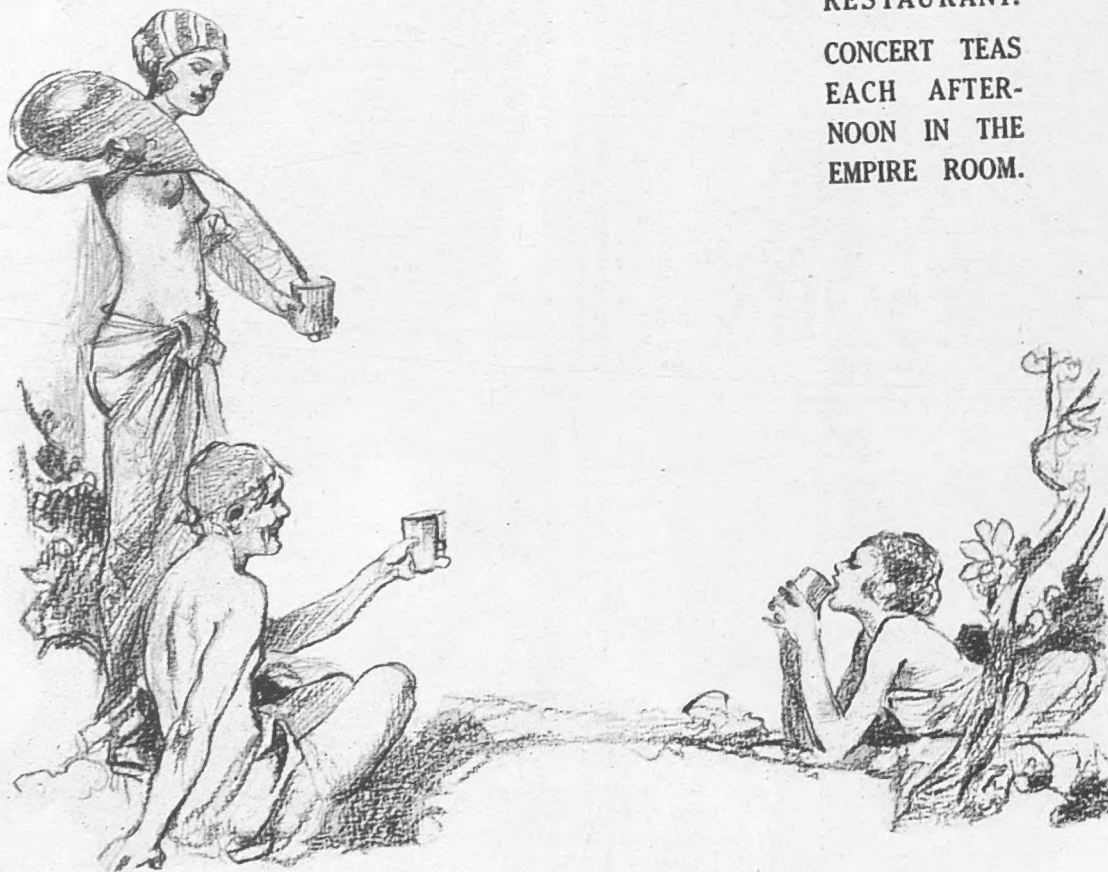
were supposed, in Homer's legend, to be on the West of the Earth—a favoured land, free from disturbing elements, where heroes passed without dying. . . There is in the West of our London a place which few can pass. It is so bright, so cheerful, so comforting, so complete in all the things that make Heroes—and others—want to live. A veritable Elysium. The

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The Sketch

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

No. 1653—Vol. CXXVIII.

WEDNESDAY, OCTOBER 1, 1924.

ONE SHILLING.



Mme. Amelita Galli-Curci is perhaps the finest coloratura singer in the world, and her first appearance in London at the Albert Hall on Oct. 12 is the musical event of the winter season, and will be followed by a second recital on Oct. 19. When the two concerts were announced in



January last, the hall's accommodation was at once sold out. One of our photographs shows the famous singer at her home, Sul Monte, on a spur of the Catskill Range. In our forthcoming issue of "The Sketch" we are publishing an article by Mme. Galli-Curci.

THE SINGER WHO DRAWS A FULL HOUSE NINE MONTHS AHEAD: MME. GALLI-CURCI, TO BE HEARD ON OCT. 12.

Photographs by Underwood and Underwood, and Dick Matthews.



Motley Notes

By KEBLE HOWARD ("Chicot.")



INVEST ME IN MY MOTLEY - GIVE ME LEAVE TO SPEAK MY MIND. "

IN SEARCH OF A SUMMER-HOUSE.

I HAVE found it. I have not seen it, I admit, and they tell me; the local worthies, that it is "not shown"; so I suppose, after coming two hundred miles in search of it, I shall have to go away without seeing it.

No matter. I know where it is. It is just over the hedge to my right.

Unfortunately for me, this is a very thick, very high hedge. I cannot see through it or over it. So I must content myself by looking at a photograph of the summer-house which I bought in the village, and knowing full well that the actual summer-house is just over the hedge.

It is private property. The house which originally "went with" the summer-house has been pulled down, more's the pity, but the summer-house itself, they say, is as good as ever. Well, after all, it is only forty-five years since the man died who made it famous, and forty-five years is not so very long. Some day or other, the summer-house will go as well. But, at the moment, it is just over the hedge.

Perhaps if I went to the new house, and sent in a card—a thing which I don't possess—and wiped my shoes on the mat, and bowed low, and made a long story about being a pilgrim to the shrine of a great man, they might show me the summer-house. On the other hand, they might not, and there's the rub. It would be too awful to be turned away, like a tramp or a tripper. I have no intention of risking that.

And, after all, my surroundings are pleasant enough. He must often have gazed on these trees, and lanes, and the little green meadow, and the water that I can just discern over the saplings at the bottom of the meadow. Yes, it is just the spot he would have chosen. So quiet, so remote, so unostentatious. The very place in which to end his days, as he did end them, five-and-forty years ago.

And I have lunched just as he lunched a thousand and more times—bread, cheese, beer, and a pipe of tobacco to follow. The vault of heaven for a roof, and the wind from the west in my face as I sit here writing about the summer-house which is not shown.

Immediately in front of me is a narrow, unpretentious drive, with chestnut trees on

either side. The drive gate stands open invitingly, and yet *verboten*. It is not anything very grand in the way of a gate—just a simple wooden gate, painted white. Some people would say, I suppose, that it wanted another coat of white paint, but I don't know about that. I like the gate as it is. I do not think he would have cared to have it too spick and span.

On the gate is painted the name of the house to which the drive leads.

And the name is "Lavengro."

Now you are on to it. Now you know why I came two hundred miles to see the summer-house which is not, so they say, shown. It was in this summer-house that George Borrow, of immortal memory, completed "The Bible in Spain." And it was

I bought a little guide-book in the village. Most of it, and quite rightly, is about the position and "accessibility" of Oulton Broad. It tells you the price of the railway fare to London, whether first or third class. The railway didn't bother George Borrow. He came by road. So, for that matter, did the pilgrim looking for a summer-house.

The guide-book tells me that the Coast Development Company's popular "Belle" line of steamers leave Fresh Wharf, London Bridge, daily in the summer months, and land their passengers at the fine Claremont Pier erected for this purpose.

I wonder if any of the passengers, after they have finished admiring the fine Claremont Pier, wander off in search of Borrow's summer-house? If they do, there can be

no "Belle" steamer in to-day. No visitor from London has passed down this lane since I took up my position outside the gate of "Lavengro." I have had it almost to myself.

Almost, but not quite. Two old men have passed by. The first had a white beard, and walked with his hands clasped behind him. He did not go down the drive that leads to "Lavengro," but took the little shady lane to the right. I did not speak to him. He was too serious and silent for that. Perhaps it was the spirit of George Borrow himself.

The second was like unto him, but he carried on his shoulder an enormous iron bar. No Long Melford could have stood up to that iron bar for a tenth of a second. It was this old man who told me that the summer-house was not shown. I made no comment. It is not wise to get up

an argument with a man armed like that.

The guide-book has exactly twenty-five lines about George Borrow. It says—

"His small estate extended up to and partly beyond the church, and though Borrow himself is buried in Brompton Cemetery, yet his mother and step-daughter rest in this secluded spot. It is only in the summer-house beneath the firs, and in this secluded churchyard on the border of the marshes, that one now feels conscious of being, in a way, in touch with the restless wanderer who, when life had nothing more for him, crept into this quiet corner of Suffolk to die."

I go to seek the churchyard. Good-bye, invisible summer-house over the hedge.



ON THE PLAGE BASQUE AT BIARRITZ: MRS. A. T. McGRATH (ROSITA FORBES), COL. A. T. McGRATH (STANDING, LEFT), GENERAL FITZGERALD, AND COL. O'MALLEY-KEYES (RIGHT).

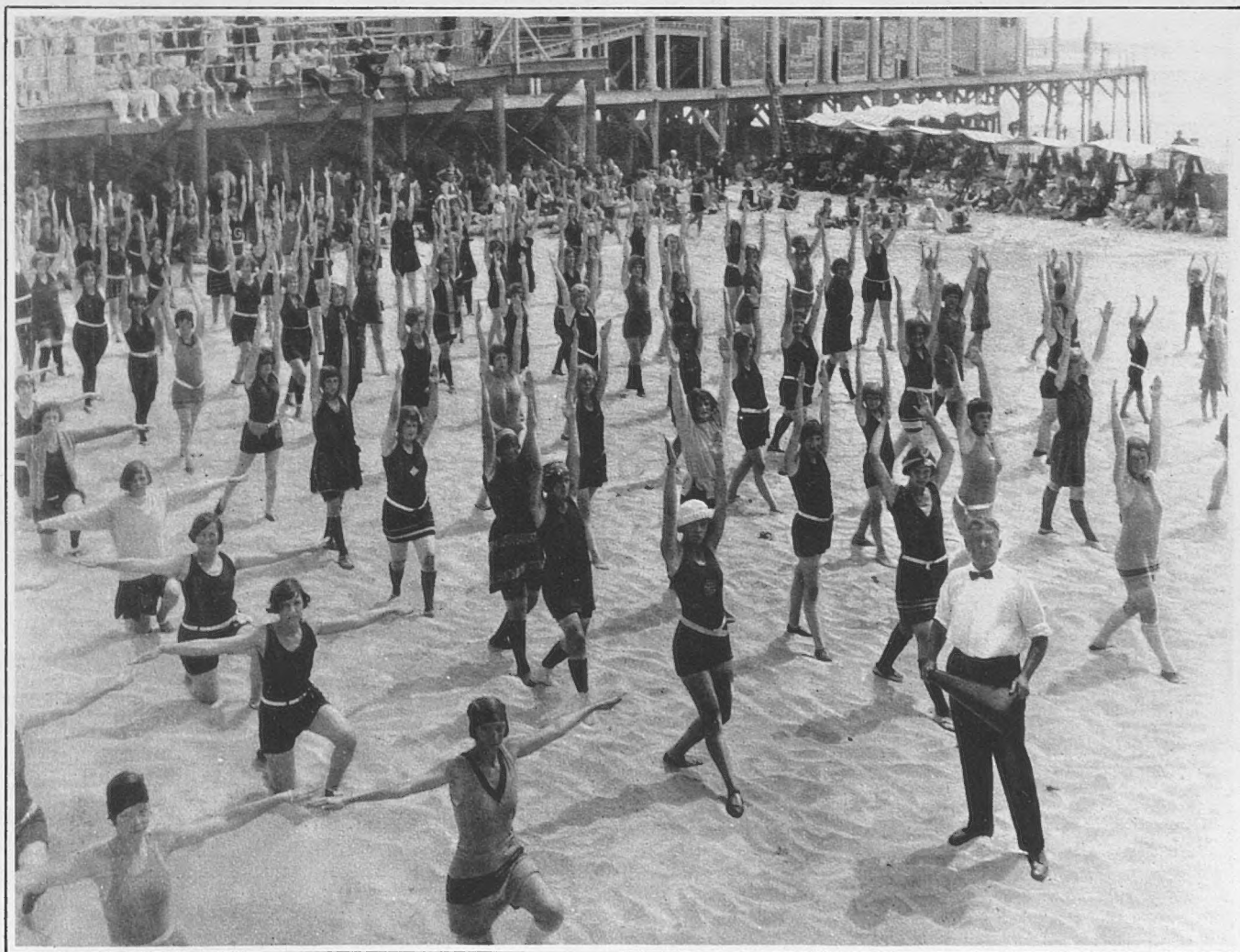
The sun really has been shining at Biarritz, and it has been possible to bask on the sand after one's morning plunge in the sea. Our snapshot shows Mrs. A. T. McGrath—Rosita Forbes—the well-known traveller, lecturer, and novelist, with her husband and some friends on the Plage Basque, one of the favourite bathing beaches at Biarritz. Mrs. McGrath has just finished a new novel, which is called "When the Gods Laughed."

in the small house, now pulled down, that he died in 1881.

The water I told you about which is just visible over the saplings at the bottom of the little green meadow is Oulton Broad. You can't get at the Broad except by boat, and I did not wish, as it happened, to hire a boat and pull about on the Broad. I wanted to see the summer-house.

"Lavengro." Here it is, as quiet, and still, and modest as you please. Just to the right of that gate there is a narrow lane, very green, very well shaded by trees that must have been standing in his day. I am quite certain that he often wandered down that lane, musing on the noise and folly and vanity of the outer world.

The Bather's Holiday Task: "Svelting" to Megaphone.



KEEPING THAT SLINKY FIGURE: THE WARD BEAM PHYSICAL CULTURE CLASS.

The business of keeping that slinky figure is a serious matter for the modern woman, and even when on holiday she cannot neglect her daily "svelting." Our snapshots show the American girls at Ocean City, New Jersey, at their daily task under the in-

struction of Mr. W. Ward Beam. He holds classes daily—not excepting Sundays—and has a daily attendance of some three hundred enthusiastic pupils, whom he instructs through his megaphone.—[Photographs by W. Y. Mowen, Ocean City, New Jersey.]

Snapshots of Sporting Society from North and South.



AT THE PERSHORE 'CHASES: THE HON. MRS. BEVAN AND THE HON. GEORGE AND MRS. BORWICK.



AT HENLEY: SIR W. H. BARBER, LADY CAMOYS, THE HON. NADINE STONOR, LADY DAWSON, THE HON. SHERMAN STONOR, LADY BARBER, AND LORD CAMOYS.



WITH THE HON. MRS. HUGO HOUSTOUN: MRS. NEIL GUTHRIE (LEFT) AT MUSSELBURGH RACES.



AT THE FROME SHOW: THE MARQUESS OF BATH WITH MR. A. H. COMPTON.



AT LINGFIELD: THE MISSES SPENCER.



OUT CUBBING WITH THE WHADDON CHASE: LADY DALMENY.



AT THE AGRICULTURAL SHOW AT UCKFIELD: COL. NEEDHAM AND EARL AND COUNTESS DE LA WARR.



AT MUSSELBURGH: LADY EDWARD HAY AND MISS SPEIR (RIGHT).

The Hon. George Borwick is the elder son of Lord Borwick.—Sir W. H. Barber is the President of the Henley Agricultural Show.—Lady Camoys is the daughter of the late Mr. William Watts Sherman, of New York. The Hon. Sherman Stonor is Lord and Lady Camoys' only son, and the Hon. Nadine Stonor their elder daughter.—The Hon. Mrs.

Hugo Houston is the elder daughter of the fifth Viscount Melville.—Lord de la Warr is the ninth Earl. His marriage to Miss Diana Leigh took place in 1920.—Lady Edward Hay was formerly Miss Bridget Barclay, and is the wife of the brother and heir-presumptive of the Marquess of Tweeddale. Her marriage took place in 1917.

Photographs by T.P.A., P.I.C., S.P., Alfieri, B.I., and S. and G.

Débutantes, a Bride, and the Mother of a Bride.



MOTHER OF A RECENT BRIDE: MRS. KNOX, WIFE OF COL.-COMMANDANT H. H. A. KNOX, C.B., D.S.O.



ENGAGED TO MR. GEOFFREY W. FERRAND: MISS ROSALEEN MARJORIBANKS.



DAUGHTERS OF SIR WILLIAM HENRY HORNBY: THE MISSES ANNETTE AND MARGARET HORNBY.



THE DAUGHTER OF THE GOVERNOR OF NEW SOUTH WALES: MISS ELAINE DE CHAIR.



THE YOUNGER DAUGHTER OF THE EARL OF SOUTHESK: LADY MARY CARNEGIE.

Mrs. Knox is the wife of Colonel-Commandant H. H. S. Knox, C.B., D.S.O., commanding the 3rd Infantry Brigade and Troops at Bordon and Longmoor. The marriage of Miss Colleen Knox to Mr. Stevenson took place recently, and a photograph of the bride and groom will be found elsewhere in this issue.—Miss Rosaleen Marjoribanks is the only daughter of Mr. and Mrs. Marjoribanks, Clough Brae, Jesmond Park, Newcastle-on-Tyne. Her engagement to Mr. Geoffrey Ferrand, only son

of Mr. and Mrs. W. H. Ferrand, Bilton Dene, Harrogate, has been announced.—The Misses Annette and Margaret Hornby are the two youngest daughters of Sir William Henry Hornby, Bt.—Miss Elaine de Chair is the daughter of Admiral Sir Dudley de Chair, K.C.B., M.V.O., etc., who has been Governor of New South Wales since 1923.—Lady Mary Carnegie is the younger daughter of the Earl of Southesk, and is the sister-in-law of Lady Maud Carnegie—formerly Princess Maud.

Photographs by Lafayette, Vandyk, Bassano, and Frederick Robinson.

MARIEGOLD IN SOCIETY



WITH October nearly here, London ought to be filling up; but many of us, especially those who have made a successful voyage in search of the sun, and have been revelling in the warmth and gaiety of Biarritz and the Spanish frontier, find it very difficult to make up our minds to come back to town.

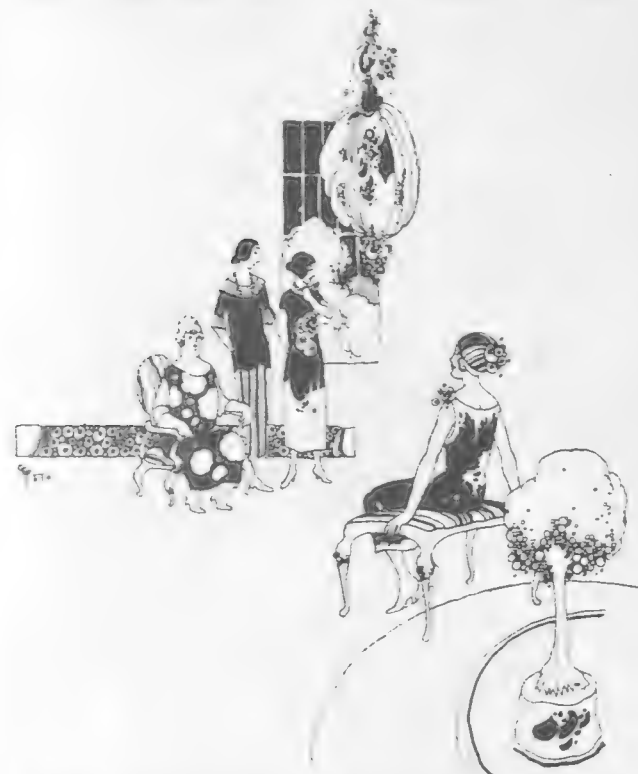
Life at Biarritz is a terribly busy, crowded affair during what used to be the Spanish

speed over forty-five kilometres an hour is forbidden—between June and October: those being the months when the big cars dash along all the time at a steady seventy miles per hour. It is quite in order, apparently, to be dangerous out of the season!

Spanish hours hold sway at Biarritz, and if it were not for the wonderful air and the invigorating sunshine, I fancy we'd all come away jaded and worn, and badly in need of a rest cure, for the day is as follows. Not too early a start is, naturally, the order of affairs, so about eleven you step out of your villa, clad in a *maillot*, belted with a gay little band of scarlet patent leather, and wrapped in an elaborate *peignoir* (bathing-dresses have been quiet this year, but wraps are of the most vivid), and drive your car through the streets of the town, ready dressed to "go in swimming"—probably to the Plage Basque, where there is always a string of huge cars parked by the shore, though, of course, you can go to the Vieux Port, if you prefer, or join the "villa people" from near the golf course at the beach which has the somewhat comical name of "Chambre d'Amour." Strangers at Biarritz often open their eyes when told suddenly that "So-and-so is at the Chambre d'Amour," as this actually is the name of the district which adjoins Anglet!

alternative style of a striped bathing-suit, with the hoops of white on a black ground going round and round. By the way, the cut hair does add to the charm of the bathing girl, and every woman at Biarritz is a shingled one. Mrs. A. T. McGrath—Rosita Forbes—is the latest victim to the craze. She held out against it for some time; but now she has taken the plunge she is delighted with her short curly locks. She has, by the way, just finished a new novel, which is called "When the Gods Laughed," and after staying with Colonel and Mrs. O'Malley Keyes at Biarritz, she and her husband went off to Spain for a short trip there.

But to return to the day of the hard-working inhabitant of a *ville de plaisir*. However much you enjoy "going in swimming" and staying out lounging on the shore, you must hustle your car back and get dressed in time either to join the crowd at Miremont, or La Chaumière, and take an *apéritif* before *déjeuner*. Miremont is the famous pastry-cook's, where you are lucky if you can get a table half-way across the street, so great is the crowd; and La Chaumière is the very sophisticated "cottage" restaurant with the famous American bar, where such good drinks are produced and where you eat olives, salted almonds, and fried potatoes while you hear the gossip of the hour, and make up

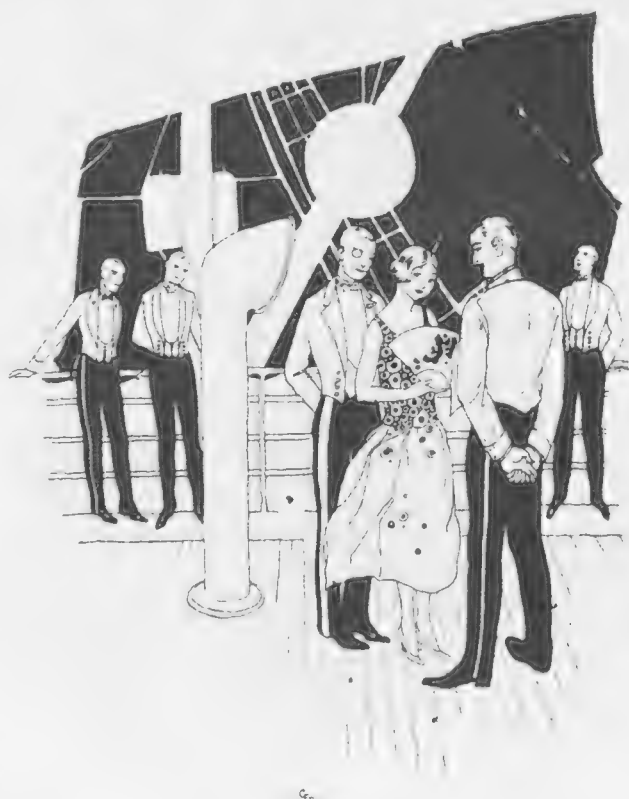


1. Angela has now acquired a splendid post as a professional chaperon. She is taking two young women—Miss Dolly and Miss Fanny Dullelife—for a tour to Malta. Their Mamma is explaining that they have such a quiet life at home that she wants them to get to know a few people.

season, but has now become entertainingly cosmopolitan, the English visitors including well-known folk such as Lord Rocksavage, Sir Frank and Lady Newnes, Lady Davis, and Sir Anthony Weldon, to quote but a few. Wealth is fantastically rampant in the narrow streets of the little town at this time of the year. One can count more Hispano-Suizas, Rolls, and other aristocratic monsters of the motor world in a hundred yards than in any other place in the world. And how one does rush about! San Sebastian and Biarritz are the rival *villes de plaisir* in the district, and it appears to be the *chic* thing to start early for Biarritz and spend the day there, if one is staying at the former, and just tear back to Spain in time to reach the Casino at the fashionable hour of midnight; while, if you are in residence at Biarritz, you probably embark for San Sebastian and get home in time to join the dancing at one of the numerous rendezvous—Rector's, the Casino, etc.—in the place where you are staying.

The road to Spain, by the way, has rather a humorous touch about it, as the authorities, very rightly, consider it a dangerous thoroughfare during the season, with the big cars racing along all day and night round its hairpin bends, so they have erected notices announcing in huge print that any

But, to return to the bathing. You may play about in huge foaming waves, paddling your own canoe over them until it upsets you, riding a rubber horse, or simply trying to swim through the combers, which is not so easy as it looks, and then you can come out and gossip and sun yourself on the shore; but mind you don't walk on the asphalt promenade without putting your *peignoir* on—as that is banned as an indecency by the authorities, although it is quite in order to run about on the sand in your *maillot*! The photographic fiends are pretty busy all the time, and one enthusiast actually took his camera, with a cinematographic arrangement on it, into the water. He held it up in the air on a long stick, so that the foam could not touch it, and "shot" all his friends as they swam about and were knocked over by the rollers. The bathers include Spanish, French, English, and American beauties, all looking most attractive, both in the water and when they come out, almost like charming, slender seals in their black *maillots*, and let their shingled locks dry in the brilliant sunshine. Mme. de Landa was one of those, however, who favoured the



2. Angela thought it would be a good idea to make the voyage on board a troopship. She thought this kind of scene would be very agreeable.

your mind if you will watch the polo, play golf or lawn-tennis, or follow one or another of the thousand and one social pleasures which you can indulge in during the afternoon; but you have plenty of time before you, as dinner is at the Spanish hour, 9.30, or even 10, being the accepted time to sit down to eat, so no wonder that bed-time is put off till five or six in the morning, after much dancing.

As for dress—it's simple, expensive, and so pretty. The wide leather belt drawn tightly round the hips over a simple plissé frock of ninon is having a great vogue, and scarlet and white is a kind of uniform. Then, of course, one must be sunburnt—an easy affair for the brunette Spanish women, but more difficult for the blonde English-woman, who is apt to turn red, rather than dusky olive, when kissed by the Pyrenean sun. Nothing but felt hats are worn—the kind with a curious stiff, up-and-down bow end of the felt sticking up at the back as the only adornment; and if you wear stockings, they must be sunburn colour—there is simply no choice in the matter.

One of the great rendezvous at Biarritz on a Saturday is the lovely house owned by Mr. and Mrs. MacWilliams, the American Consul and his wife. It stands on the road to Spain, and has a wonderful view across to the Pyrenees and over the Atlantic. Tea and orangeade (by the way, if you want to make a good summer drink, put orange-water ice in the orangeade when you have made it, and see if it is not the premier thirst-quencher you have ever met) are served in the *patio*, and there is first-class lawn-tennis to watch after, on a hard court, with the most wonderful panoramic view of the mountains as a background for the players.

And when you are tired of the delights of a *ville de plaisir*, and when cynical visions of the keen, businesslike, calculating brains scheming to make fortunes out of your weakness and extravagance creep into your mind and spoil your shopping amid the attractively dressed windows, which are lit up till so late at night, then all you have to do is to send for your car and speed along the roads until you have left Biarritz and all its fashionable hustle, noise and welter behind, and are in the most romantic mountain scenery in the world, where you may talk with peasants whose bearing suggests the grand manner of a past age, and whose courtesy and elegance is very attractive after the *brusquerie* of the modern social world.

But to return to London. It is rather a joke that the sunburn which has been the colour for complexions and hosiery throughout this sunless summer has now made a new conquest, and appears to be the premier shade for interior decorations, judging by the scheme in one of the two newly arranged

ball-rooms at Claridge's. The effect of "sunburn" coloured walls, with here and there a touch of the deepest azure blue, is very successful, while the chairs are upholstered in the new shade of mulberry. The other ball-room has old-gold walls decorated with racing scenes, which include an old English Ascot and an Italian steeplechase; and the other night, when I went to enjoy the dancing, I

saw Lady Ross, Prince and Princess Cito Flomardino di Betello, Mrs. Cornelius Vanderbilt, and Mrs. Bruce Ward among the many well-known people there. A good many of the diners, by the way, were seated at table in their opera cloaks, and must have been rather warm, I imagine; but when one possesses an evening wrap adorned with chinchilla, and carried out in one of the exquisite new fabrics, I suppose it does seem a pity not to let everyone have a chance of admiring it.

And, talking of dance places and dancers, I was very amused the other night to see a proof of the social energy of Sir Robert Horne. He had a big dinner of ten men in the Marie

Antoinette Room at the Ritz not long ago, and as soon as his guests had left, he entered the restaurant alone, and rounded up his evening by dancing with the professional who is always to be found there.

The list of important weddings in October is a very long one, and by the first week of the month London ought to be well filled up again, for many people will have to return in order to attend one or more of the various marriages. The wedding of Miss Violet Stanley and Captain Booker Milburn at the Guards' Chapel on Oct. 7 will be an important social event, and is taking place from Derby House, which Lord and Lady Derby are lending for the occasion, as Admiral and Mrs. Stanley's house in Upper Berkeley Street is not large enough to accommodate a big crowd of guests. Major W. Bonn, D.S.O., M.C., and Miss Lena Davidson are being married on the same day at the Brompton Oratory, but the ceremony is to be a very quiet one. Miss Lena Davidson is the daughter of Lady Theodora Davidson, and the niece of Lady Susan Townley, so she comes of a literary stock. Lady Susan has had a great success with her books, and Lady Theodora Davidson is the author of many translations of works from the French,

and part-author of "Seventy-two Years at the Bar."

Other important weddings include that of Miss Ursula Lutyens and Lord Ridley, who have shown their scorn of superstition by selecting the 13th for their marriage. Lady Emily Lutyens is at the moment in Italy, but will, naturally, be back in good time for the wedding; and in the meantime Sir Edwin's house in Mansfield Street is being repainted and having its decorations altered so as to be a specially beautiful background for the reception.

The Scottish season has been particularly brilliant this year, in spite of the persistently bad weather, and a friend who was at the Forfar Ball, held in the Masonic Hall there, tells me that it was a specially delightful dance. A rustic canopy had been erected at the entrance, and large and enthusiastic crowds eagerly awaited the arrival of the Duke and Duchess of York. The Royal party appeared before ten o'clock, the Duchess looking really charming in a dainty gown of palest pink *beauté*, sleeveless, and cut on the slim, straight lines which suit her so well. It fitted in admirably with the decorations of geraniums and laurel-leaves, and the wreaths of rambler roses which adorned the pillars round the Royal balcony. In her hair the Duchess wore a diamond tiara in a flower design, arranged low over her brow, and with no other jewels except her rope of pearls. Both the Duke and Duchess are keen dancers, and within a few moments of their arrival were fox-trotting together to the strains of "The One I Love."

The Duchess's party included her mother, Lady Strathmore, Lord and Lady Doune, Lady Mary Thynne, and others, and nearly all the important county families in Forfarshire and Perthshire were represented in the room. The Duke of York looked very fit, bronzed, and handsome, and the eightsome formed by the Royal party was a regular exhibition set from the point of view of good dancing.

MARIEGOLD.



3. So she applied to the War Office for passages—free, if possible; but they did not appear to like the idea at all, so she and the Misses Dullelife will have to travel in the ordinary way.



4. But perhaps it is all for the best. Angela is sure that the Misses Dullelife have packed wedding cakes and bridal veils at the bottom of their trunks, and she does not mean to allow the engagements to occur too early, as she could not bear the tour to be curtailed.

OVER THE STICKS IN THE ISLE OF WIGHT:



*Sir Egerton & Lady Hamond-Graeme
& Col. Forestier-Walker.*



*Miss Margaret
Pasley &
Miss Kitty Petre.*



*Mr. Nigel Seely,
Miss Ivy Seely, and
Sir Charles Seely.*



*Gen. Leveson-Gower, Mrs.
Leveson-Gower, Mr. Leveson-
Gower, Mrs. Hanbury Williams,
Lady Hamond-Graeme, and
Sir Egerton Hamond-Graeme.*



General and Mrs. Thorpe.



Lady Loughborough, Miss Poppy Baring, Miss Viola Baring & Mr. Charles Baring.

A BIG GATHERING OF WELL-KNOWN PEOPLE:

There were fair fields and interesting sport at the National Hunt Meeting at Ashe, in the Isle of Wight, and many well-known people were to be seen. Sir Egerton Hamond-Graeme is the fifth Baronet, of Holly Grove, Berkshire, and lives at Yaverland Manor, Brading. Miss Kitty and Miss Emily Seely are two of the daughters of Major-General the Right Hon. "Jack" Seely, P.C., C.B., etc., and Mr. Patrick Seely is his second

Photographs by Alfieri.

THE NATIONAL HUNT MEETING AT ASHEY.

Including Col. & Mrs. Murray, Capt. & Mrs. Mitchell,
Mrs. Grigg, Miss Moreton,
Mrs. Ismay, Mrs. Walcott,
Capt. Howard,
Miss Niven,
Miss Cochrane,
Miss Dudley
Ryder, Mrs.
du Boulay
& Mrs.
Mellor.



Mr. G. Arthur, Col. Forestier-Walker,
and Maj. Gen. & Mrs. Seely.

Mrs. Towers Clark
& Mr. Norris.



Mrs. Atherly,
Mr. Howard,
Miss Myrtle
Atherly, and
the Hon.
Ursula
Spencer.



Capt. Little (right)
the Hon. Ursula Spencer, Mrs. Atherly
and a friend.



Miss Kitty Seely, Mr. Patrick Seely, Miss Emily Seely
and Col. Davies.

SNAPSHOTS FROM THE ISLE OF WIGHT 'CHASES.

surviving son. Mr. Nigel Seely and Miss Ivy Seely are the younger son and daughter of Sir Charles Seely, Bt. Miss Poppy and Miss Viola Baring are the daughters of Sir Godfrey and Lady Baring of Nubia House. Miss Viola Baring's engagement to Mr. Ronald Aird was announced recently. The Hon. Ursula Spencer is the younger daughter of Viscount Churchill, and Lady Loughborough is the daughter-in-law of the Earl of Rosslyn.

A Gathering of Scottish Society: The Musselburgh Races.



WITH THE COUNTESS OF MAR AND KELLIE:
LADY HAMILTON OF DALZELL.



CAPTAIN AND LADY RACHEL
STUART.



WITH LORD DALMENY:
LADY LINLITHGOW.

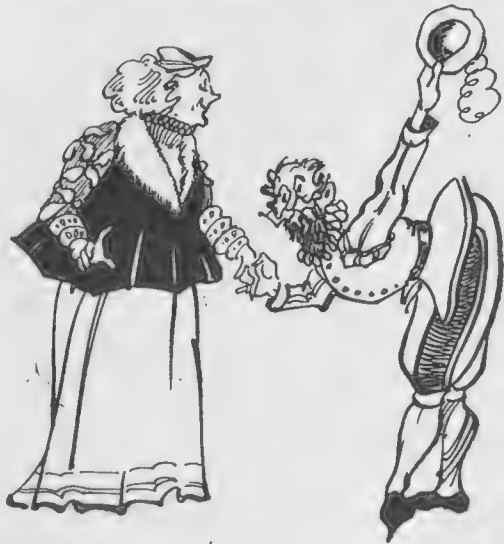


WITH HIS DAUGHTER, THE HON. GWEN MEYSEY-THOMPSON:
LORD KNARESBOROUGH.

The Musselburgh Races, which took place last week, were well attended by Society racegoers. Lady Hamilton of Dalzell is a daughter of the late Lieutenant-General Sir Frederick Marshall, and married Lord Hamilton of Dalzell, who is the second Baron, in 1912.—Lady Mar and Kellie was, before her marriage, Lady Susan Ashley, and is a daughter of the eighth Earl of Shaftesbury, and a sister of the present Earl.—Lady Rachel Stuart is the

fourth daughter of the Duke of Devonshire. Her marriage to Captain the Hon. James Stuart, the third son of the Earl of Moray, took place last year.—Lord Dalmeny is the son of the Earl of Rosebery, and recently married Eva Lady Belper, who is the second daughter of Lord Aberdare.—The Hon. Gwen Meysey-Thompson is the fourth daughter of Lord Knaresborough, and has lately been golfing at North Berwick.—[Photographs by C.N.]

Our modern women's attire may not be as becoming as the old.



But charming as these were



they did not show, like ours do.



what shape the women really were!

D'Egville

AUTUMN FORM AND SELECTIONS.

DRAWN BY D'EGVILLE.



The Clubman. By Beveren.

The Cabaret Movement.

This autumn and winter are going to decide whether or not the cabaret is to become a settled feature of West-End restaurant life. These things come in cycles, and it certainly looks as if the cabaret show has earned its place in the attractions of the day.

The old stagers amongst us will be glad to learn that the Café Royal intends to adhere, in its chief restaurant-room at least, to its famous motto of "No music, no entertainment"; and established dining clubs like the Embassy and Ciro's can perhaps afford to rely on excellence of cuisine and highly attractive bands for dancing. But those of us who go about know that the public which likes to eat and drink and smoke and see clever entertainers as well is a growing one. Two places in particular—the Piccadilly and Prince's—are offering most attractive cabaret shows; and I, for one, like them all the better because the "turns" presented are not "turns" familiar in the revues and at the variety theatres. These restaurant cabaret shows are giving us a refreshing lot of new faces, and some of the performers give us what we are all looking for—originality.

The Inventor of "White Horse."

Sir Peter Jeffrey Mackie, the Ayrshire distiller who has just died, was one of those decided, restless, rather irascible sort of men who nearly always leave their mark. His business acumen was undoubted; he was constantly planning fresh enterprises, he had a big circle of friends and acquaintances, he had considerable knowledge and experience of field sports—on shooting and fishing he was an admitted authority—and he presented scores of trophies for sports meetings.

He was handicapped by a nervous affection of the left hand, but that did not prevent him for thirty years or so from driving a four-in-hand. He had a sound advertising sense. When *Vanity Fair* published a cartoon of him he purchased hundreds of copies, and even to-day in out-of-the-way corners of Great Britain one can go into public-houses where framed copies of this cartoon decorate the walls.

When "White Horse" whisky became much in demand Sir Peter invented a numbered label by which his travellers could tell at a glance if the right stuff was being sold. Such ingenuity was not misplaced, because both in this country and on the Continent there was a good deal of imposition on the whisky-buying public. One foreign purveyor actually got out a sort of double-barrelled bogus label which read "Black and White Horse Whisky."

In his way Sir Peter could be described as one of the vigorous and full personalities that have built up British trade and character.

Wise Lady Wyndham.

As usual, Lady Wyndham has put the position about the dispute between the Actors' Association and the Stage Guild in a most common-sense way. "Our profession," she says, "at once the most individualistic, generous, improvident, and unbusinesslike, will not, I am sure, be easily dragooned into having its individuality swamped and treated solely as an industry; and yet we have one section of our community threatening to try and prevent another section from earning a living unless they forego all freedom of thought, and conform to the laws laid down by the first section."

"It is easy," adds this deeply wise and experienced actress and manager, "to make capital out of unemployment, but the truth

George Wyndham, Sir Percy Feilding, and Sir Reginald himself.

Uncomfortable Channel Passages.

Led by Sir Ellis Hume-Williams, a great number of Channel passengers have been letting off steam about the discomforts and harassments that a Channel passage can sometimes entail; and, of course, the Southern Railway Company, which seems to be in hot water with most writers of letters to the newspapers, has come in for plenty of criticism.

It seems to me that the lack of depth of water in the French ports is largely the cause of most of the delays and the unpleasantness of journeys across the Channel. If deep-water landing-stages, available at all states of the tide, were in existence at these ports, we might have bigger and more comfortable cross-Channel steamers—this apart from the fact that the tides between the French and English coast are among the most awkward with which sailormen have to cope.

The crowding and the general discomfort have been greater during the last two summers than for many years past, largely because of the rush of holiday-makers who wrongly think that a holiday on the Continent is bound to be cheaper than a holiday in England on account of the rate of exchange.

There does, however, seem to be cause for complaint on the part of those who make the journey all the way from London by boat train when they find that the best places on board have been taken already by passengers with day-trip tickets from, say, Folkestone to Boulogne. There have been days this summer when people have arrived from Victoria to find the boat so full that they have had to wait for a much later boat, thus upsetting their through booking arrangements for long Continental railway journeys.



THE BOXING SONS OF THE DUKE AND DUCHESS OF HAMILTON: THE MARQUESS OF CLYDESDALE (RIGHT) AND HIS YOUNGER BROTHER, LORD MALCOLM HAMILTON. The "boxing Marquess," as the eldest son and heir of the Duke of Hamilton is called, is well known in amateur boxing circles, and has already achieved a certain amount of fame in the noble art. He is here seen with his sixteen-year-old brother, Lord Malcolm Hamilton, who is evidently following in his brother's footsteps.—[Photograph by L.N.A.]

is that our ranks are now so overcrowded that there cannot be work for all."

Lady Wyndham made this statement before going off to Brighton, where she has spent the last few days, which have seen more sun than most of June, July, and August.

The Good-Looking Quartet.

It used to be said that Lieutenant-General Sir Reginald Pole-Carew and his wife, who was Lady Beatrice Butler, were the best-looking pair that ever went to the altar.

Sir Reginald began his Army career in the Coldstream Guards, and old stagers are reminding us that at one period the Coldstreamers possessed a quartet of officers who, as far as handsomeness went, could be approached by no other regiment. The four officers were General Arthur Lambton, Mr.

The Carlton's New Maître d'Hôtel.

Pratesi, the new *maître d'hôtel* at the Carlton Restaurant, has done all the climbing in his career in the service of the Ritz Carlton Company. He learned the art of waiting with the company from the very beginning, and has had experience for a number of years in subsidiary jobs at the Carlton, which is one reason why he knows so many people and is popular among them.

He was one of the first of the well-known Italian waiters to go home from this country and join in the war. When British troops went to Italy, he was attached to our 23rd Division. That was in 1918, and one of his war-service souvenirs is an inscribed gold watch which was presented to him by the 23rd Division. He also possesses a Meritorious Service Medal, given him by the King of Italy.

Dog Studies and Dog Verses: No. XIII.



[Photograph by H. Armstrong Roberts.]

YOUR master says you're handsome. I agree,
 But, all the same, you don't appeal to me.
 Something too much of cynical surmise
 Lurks in the glitter of those Eastern eyes.
 Aloof and calm, you pierce me through and through;
 "I'm not acquainted, stranger man, with you"
 (Your look implies) "and—to be frank and plain—
 I've no desire to see your face again."
 And this although, as you must sure recall,
 Just now we met outside the garden wall;
 Then, as I stooped to pat you on the head,
 Remember what you did—and what I said.
 Handsome, oh yes! But even you'll allow
 It's not surprising I don't like you, Chow.

JOE WALKER.

AT PLAY ON THE PRIVATE



*With Timothy and Rosemary:
Mrs. Ralph Peto*



*Daughters of
Mr. Otto Kahn:
Mrs. John Marriott and
Miss Margaret Kahn.*



Mrs. David King & her daughter, Miss Joyce Foster.



Mme. Porel enjoys a rest.

THE AUTUMN SEASON IN VENICE:

The autumn season in Venice is now very popular with English Society people, and the private beaches on the Lido are crowded with well-known folk from London, as well as Paris and other Continental cities. Mrs. David King's first husband, the late Mr. "Tip" Foster, was the well-known

BEACHES OF THE VENETIAN LIDO.



Consulting the beach clock: Miss Frances Jackson.



Colonel Ivan Dawson, Mrs. Turner, Captain Eric Mitchell and Sir Joseph Duveen.



Mr. J.B. Jacobs, Dr. E.M. Niall, Mrs. Niall, Major Ralph Peto, Mrs. Lyons and Major Lyons.



In his Tahitian wrap: Mr. Ivor Back, the surgeon.

BATHING PICTURES FROM THE LIDO.

cricketer.—Miss Margaret Kahn and her married sister, Mrs. John Marriott, are daughters of Mr. Otto Kahn, the banker and financier.—Mrs. Ralph Peto was formerly Miss Ruby Lindsay. A portrait of her in colour by Leo Klin will be found elsewhere in this issue.

Town and Country Weddings: A Quartet of Brides.



THE MARRIAGE OF MISS COLLEEN KNOX AND MR. N. D. STEVENSON:
THE BRIDE AND GROOM.



THE MARRIAGE OF SIR WALTER MORRISON-LOW AND MISS DOROTHY DE
QUINCEY: THE BRIDE AND GROOM LEAVING MARYLEBONE PARISH CHURCH.

At the marriage of Miss Colleen Knox, only daughter of Colonel-Commandant H. H. S. Knox, C.B., D.S.O., Commanding the Third Infantry Brigade of Troops at Bordon and Longmoor, and of Mrs. Knox, of Broxhead House, Bordon, to Mr. N. D. Stevenson, 2nd Batt. Black Watch, the officiating clergymen included the Rev. R. A. Storrs, the grandfather of the bride.—The marriage of Lord Talbot de Malahide to Miss Joyce Kerr, elder daughter of Mr. Fred Kerr, the



AFTER THE CEREMONY AT ST. PETER'S, TICKENCOTE: LORD TALBOT DE
MALAHIDE AND HIS BRIDE, MISS JOYCE KERR, DAUGHTER OF THE ACTOR.



AFTER THE CEREMONY AT ST. MARGARET'S: MR. EDWARD
FLEMING AND HIS BRIDE, MISS BARBARA CAMPION.

well-known actor, was celebrated at St. Peter's Church, Tickencote, Stamford. The bride was given away by her father, and a reception was held at Tickencote Hall, the residence of her uncle.—Sir Walter Morrison-Low, of Kilmarnock Castle, Cupar, Fife, was married quietly to Miss Dorothy de Quincey, daughter of Mr. de Quincey Quincey.—Miss Barbara Campion, now Mrs. Edward Fleming, is the daughter of Col. Sir William Campion, Governor-Designate of Western Australia.

The Three Eldest of a Peer's
Seven Sisters.



A RECENT DÉBUTANTE: THE HON. MARIE ACTON.

Our page shows the three eldest of Lord Acton's seven sisters. It will be remembered that the present holder of the title, the third Baron and tenth Baronet, succeeded his father, the late Lord Acton, in June of this year. The Hon. Marie Acton came out last year, and the Hon. Peline Acton is a débutante of this year, but, naturally, owing to family mourning, did not go out this season. Both the grown-up girls in the Acton family are shingled; but the eldest of the school-room contingent, the Hon. Helen Acton, who was born in 1910, has long hair.

Photographs by Vandyk, exclusive to "The Sketch."



WITH THE LONG HAIR OF SCHOOL-ROOM DAYS:
THE HON. HELEN ACTON.



SHINGLED—FOR HER ENTRY INTO SOCIETY:
THE HON. PELLINE ACTON.



TOMMY AND TUPPENCE.

A DETECTIVE SERIES BY AGATHA CHRISTIE.

Author of "The Man in the Brown Suit," "The Man Who Was Number Four," "The Grey Cells of M. Poirot," "The Mysterious Affair at Styles," "The Murder on the Links," "The Secret Adversary," etc.

No. II.—THE AFFAIR OF THE PINK PEARL.

"WHAT on earth are you doing?" demanded Tuppence, as she entered the inner sanctum of the Detective and Skilled Inquiry Agency (Blunt's Brilliant Detectives) and discovered her lord and master prone on the floor in a sea of books. Tommy struggled to his feet.

"I was trying to arrange these books on the top shelf of that cupboard," he complained, "and the damned chair gave way."

"What are they, anyway?" asked Tuppence, picking up a volume. "The Hound of the Baskervilles—I wouldn't mind reading that again some time."

"You see the idea," said Tommy, dusting himself with care. "Half-hours with the Great Masters—that sort of thing. You see, Tuppence, I can't help feeling that we are more or less amateurs at this business. Of course, amateurs in one sense we cannot help being, but it would do no harm to acquire the technique, so to speak. These books are detective stories by the leading masters of the art. I intend to try different styles, and compare results."

"H'm!" said Tuppence. "I often wonder how those detectives would have got on in real life." She picked up another volume. "You'll find a difficulty in being Thorndyke. You've no medical experience, and less legal, and I never heard that science was your strong point."

"Perhaps not," said Tommy. "But at any rate I've bought a very good camera, and I shall photograph footprints and enlarge the negatives, and all that sort of thing. Now, *mon ami*, use your little grey cells—what does this convey to you?"

He pointed to the bottom shelf of the cupboard. On it lay a somewhat futuristic dressing-gown, a Turkish slipper, and a violin.

"Obviously, my dear Watson," said Tuppence.

"Exactly," said Tommy. "The Sherlock Holmes touch."

He took up the violin and drew the bow idly across the strings, causing Tuppence to give a wail of agony.

At that moment the buzzer rang on the desk—a sign that a client had arrived in the outer office and was being held in parley by Albert, the office-boy.

Tommy hastily replaced the violin in the cupboard and kicked the books behind the desk.

"Not that there's any great hurry," he remarked. "Albert will be handing them out the stuff about my being engaged with Scotland Yard on the 'phone. Get into your office and start typing, Tuppence. It makes the office sound busy and active. No, on second thoughts, you shall be taking notes in shorthand from my dictation. Let's have a look before we get Albert to send the victim in."

They approached the peephole, which had been artistically contrived so as to command a view of the outer office.

The client was a girl of about Tuppence's age, tall and dark, with a rather haggard face and scornful eyes.

"Clothes cheap and striking," remarked Tuppence. "Have her in, Tommy."

In another minute the girl was shaking hands with the celebrated Mr. Blunt, whilst Tuppence sat by with eyes demurely downcast, and pad and pencil in hand.

"My confidential secretary," said Mr.

Blunt, with a wave of the hand. "You may speak freely before her." Then he lay back for a minute, half-closed his eyes, and remarked in a tired tone, "You must find travelling in a bus very crowded at this time of day."

"I came in a taxi," said the girl.

"Oh!" said Tommy, aggrieved. His eyes rested reproachfully on a blue bus ticket protruding from her glove. The girl's eyes followed his glance, and she smiled and drew it out.

"You mean this? I picked it up on the pavement. A little neighbour of ours collects them."

Tuppence coughed, and Tommy threw a baleful glare at her.

"We must get to business," he said briskly. "You are in need of our services, Miss—?"

"Kingston Bruce is my name," said the girl. "We live at Wimbledon. Last night a lady who is staying with us lost a valuable pink pearl. Mr. St. Vincent was also dining with us, and during dinner he happened to mention your firm. My mother sent me off to you this morning to ask you if you would look into the matter for us."

The girl spoke sullenly, almost disagreeably. It was as clear as daylight that she and her mother had not agreed over the matter. She was here under protest.

"I see," said Tommy, a little puzzled. "You have not called in the police?"

"No," said Miss Kingston Bruce, "we haven't. It would be idiotic to call in the police and then find the silly thing had rolled under the fireplace, or something like that."

"Oh?" said Tommy. "Then the jewel may only be lost after all?"

Miss Kingston Bruce shrugged her shoulders. "People make such a fuss about things," she murmured.

Tommy cleared his throat.

"Of course," he said doubtfully, "I am extremely busy just now—"

"I quite understand," said the girl, rising to her feet. There was a quick gleam of satisfaction in her eyes, which Tuppence for one did not miss.

"Nevertheless," continued Tommy, "I think I can manage to run down to Wimbledon. Will you give me the address, please?"

"The Laurels, Edgeworth Road."

"Make a note of it, please, Miss Robinson."

Miss Kingston Bruce departed.

"Funny girl," said Tommy. "I couldn't quite make her out."

"I wonder if she stole the thing herself," remarked Tuppence meditatively. "Come on, Tommy, let's put away these books and take the car and go down there. By the way, who are you going to be?—Sherlock Holmes still?"

"I think I need practice for that," said Tommy. "I came rather a cropper over that bus ticket, didn't I?"

"You did," said Tuppence. "If I were you I shouldn't try too much on that girl—she's as sharp as a needle. She's unhappy, too, poor devil."

"I suppose you know all about her already," said Tommy with sarcasm, "simply from looking at the shape of her nose!"

"I'll tell you my idea of what we shall find at The Laurels," said Tuppence, quite unmoved. "A household of snobs, very keen to move in the best society; the father—

if there is a father—is sure to have a military title. The girl falls in with their way of life and despises herself for doing so."

Tommy took a last look at the books, now neatly ranged upon a shelf.

"I think," he said thoughtfully, "that I shall be Thorndyke to-day."

"I shouldn't have thought there was anything medico-legal about this case," remarked Tuppence.

"Perhaps not," said Tommy, "but I'm simply dying to use that new camera of mine! It's supposed to have the most priceless lens that ever was."

"All right," said Tuppence. "I'll be Polton."

Tommy looked at her scornfully.

"Polton, indeed! You couldn't begin to do one of the things that he does."

"Yes, I can," said Tuppence. "I can rub my hands together when I'm pleased. That's quite enough to get on with. I hope you're going to take plaster casts of footprints?"

Tommy was reduced to silence.

The Laurels was a big house. It ran somewhat to gables and turrets, had an air of being very newly painted, and was surrounded with neat flower-beds filled with scarlet geraniums.

A tall man with a white military moustache, and an exaggerated martial bearing opened the door before Tommy had time to ring.

"I've been looking out for you," he explained fussily. "Mr. Blunt, is it not? I am Colonel Kingston Bruce. Will you come into my study?"

He led them into a small room at the back of the house.

"Young St. Vincent was telling me wonderful things about your firm. I've noticed your advertisements myself. This guaranteed twenty-four hours service of yours—a marvellous notion. That's what I need, Sir; that's exactly what I need."

Inwardly anathematising Tuppence for her irresponsibility in inventing this brilliant detail, Tommy replied: "Just so, Colonel."

"The whole thing is most distressing, Sir; most distressing."

"Perhaps you would kindly give me the facts," said Tommy, with a hint of impatience.

"Certainly I will—at once. We have at the present moment staying with us a very old and dear friend of ours, Lady Laura Barton, daughter of the late Earl of Carroway. The present Earl, her brother, made a striking speech in the House of Lords the other day. As I say, she is an old and dear friend of ours. Some American friends of mine who have just come over, the Hamilton Betts, were most anxious to meet her. 'Nothing easier,' I said. 'She is staying with me now. Come down for the week-end.' You know what Americans are about titles, Mr. Blunt."

"And others besides Americans, sometimes, Colonel Kingston Bruce."

"Alas! only too true, my dear Sir. Nothing I hate more than a snob. Well, as I was saying, the Betts came down for the week-end. Last night—we were playing bridge at the time—the clasp of a pendant Mrs. Hamilton Betts was wearing broke, so she took it off and laid it on a small table, meaning to take it up with her when she went. This, however, she forgot to do. I must explain, Mr. Blunt, that the pendant consisted of

(Continued on Page 37.)

Thatch and Shingle.



ANACHRONISM—THE OLD-FASHIONED HOUSE AND THE NEW-FASHIONED-GIRL.

DRAWN BY HIGGIN.

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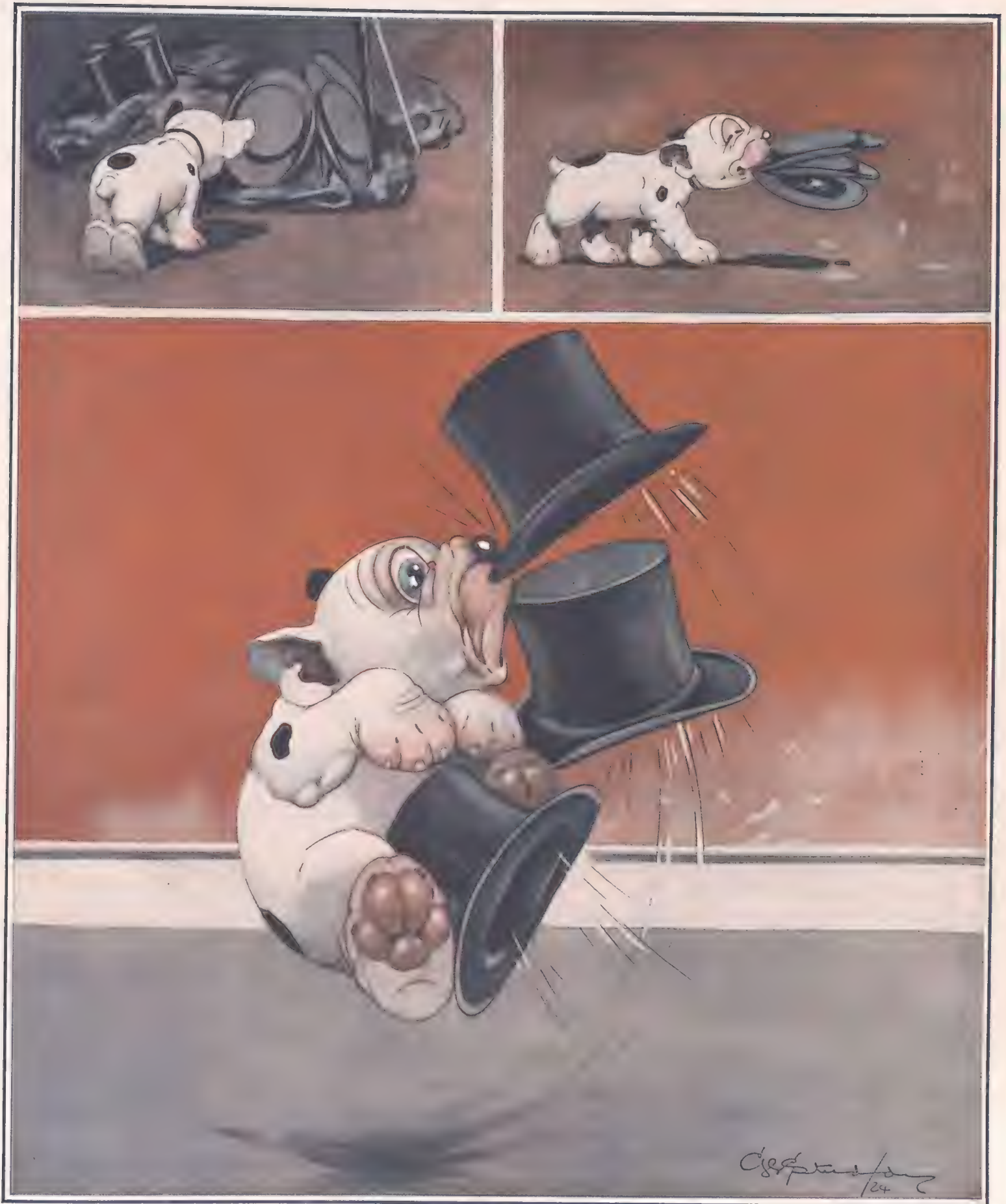
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FORMERLY MISS RUBY LINDSAY: MRS. RALPH PETO.

Mrs. Ralph Peto is one of the most beautiful women in Society, and goes about a great deal with her relative, the Duchess of Rutland. She is the daughter of the late Lieutenant-Colonel Walter James Lindsay,

and is a great-grand-daughter of the twenty-fourth Earl of Crawford. Mrs. Peto has two children—Timothy Peto, born in 1921; and Rosemary, who is six years older.

FROM THE PORTRAIT BY LEO KLIN.

Venus of Araby.



AN OULED-NAÏL IN "THE ARAB": Mlle. ALEXANDRESCO IN THE LATEST REX INGRAM SCREEN DRAMA.

"The Arab," which is the latest Rex Ingram film production at the Tivoli, is based on Edgar Selwyn's famous stage play, and features Miss Alice Terry as Mary Hilbert, the American girl, and Ramon Novarro as her Arab lover, Jamil. The

atmosphere of the East is admirably produced, and, as our page shows, Mlle. Alexandresco makes a striking appearance as the Ouled-Nail, a member of the tribe of professional dancing girls.



A FAN FANTASY FOR U
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BY "THE THIEF

This enchanting decorative design for a fan pictures a
Fairbanks film, "The Thief of Bagdad," the thrilling d
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A DESIGN FOR A FAN I



IP·TO·DATE FILM FANS:
MIGHT HAVE BEEN INSPIRED
OF BAGDAD."

scene which might have come from the new Douglas
drama of Arabian Nights flavour which is now being
Drury Lane.

BY JOHN KETTLEWELL

A Royal "Anglophile" on a Visit to England.



QUEEN'S DAUGHTER, AND SISTER TO TWO QUEENS: PRINCESS ILEANA OF ROUMANIA.

Princess Ileana of Roumania, who has been visiting her aunt, the Infanta Beatrice of Spain, at Brownsea Island, is the youngest of the three daughters of the King and Queen of Roumania. She is nearly sixteen, and has inherited the beauty of her mother, Queen Marie, and, like the other members of

her family, is very fond of England and the English. Princess Ileana's sisters are Queen Marie of Serbia and Queen Elizabeth of Greece. Our photograph shows Princess Ileana in the picturesque national dress of Roumania, which all the members of the Ruling House of that country constantly wear.

Photograph by Julietta.

A Passenger on the Land of Love Express.



THE LURE OF HALF-REVELATION: MISS JULIANNE JOHNSTON IN "THE THIEF OF BAGDAD."

Miss Julianne Johnston makes a most fascinating Princess of the East in "The Thief of Bagdad," and wears her pearl-egged yashmak with all the feminine coquetry in the world. She plays opposite to Mr. Douglas Fairbanks in the new Drury Lane picture production, as he takes the

part of the fearless Thief who becomes a reformed character for love of his lady, and eventually sails away with her on the Magic Flying Carpet on a journey to the Land of Love, after having saved the city from a Mongol invasion.—[Photograph by Leystone.]

L'Allegro Personified: Meum Illustrates Milton.



"JEST AND YOUTHFUL JOLLITY": MISS MEUM STUART IN "OUR CABARET."

Miss Meum Stuart, the well-known revue artist, is now appearing in "Our Cabaret" at the Victoria Palace, as one of the September Follies, and may be described as being the personification of the well-known lines in Milton's "L'Allegro," "Haste thee, nymph,

and bring with thee, Jest and youthful jollity." Miss Stuart is a very beautiful girl, and is well known to lovers of art as well as theatregoers, as Epstein has immortalised her in several portrait-busts.

Photograph by Foulsham and Banfield, Ltd.



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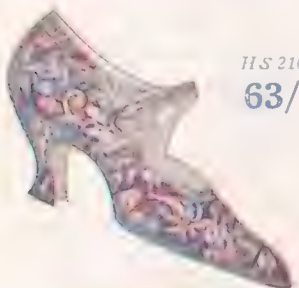
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dyed in a day to match any colour or tone of frock for evening wear, and this service is much appreciated by women who have chosen gowns in the many new colourings which are usually very difficult to reproduce in footwear. Stockings, too, can be dyed at a nominal charge, to match exactly any pattern of material supplied by a customer. This is a great advantage with most day frocks as well as with evening gowns.

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Shades of brown and grey are the hardest to match exactly, and a wrong tone in hosiery or footwear can seriously disturb the whole effect of one's appearance. But this can be avoided by taking advantage of our dyeing service. If you have not yet done so, visit our Bond Street, Sloane Street or Regent Street Salons for your next pair of shoes. For the use of our numerous out-of-town customers we have prepared an authoritative catalogue (S) of shoe styles which we will be pleased to send post free on receipt of postcard.

Those, however, who can do so will find it pleasurable to make a personal call at any of our Salons and learn at first hand the satisfaction of our unique service.

(Continued.)

two small diamond wings, and a big pink pearl depending from them. The pendant was found this morning lying where Mrs. Betts had left it, but the pearl, a pearl of enormous value, had been wrenched off."

"Who found the pendant?"

"The parlourmaid—Gladys Hill."

"Any reason to suspect her?"

"She has been with us some years, and we have always found her perfectly honest. But, of course—one never knows—"

"Exactly. Will you describe your staff, and also tell me who was present at dinner last night?"

"There is the cook—she has been with us only two months; but then she would have no occasion to go near the drawing-room—the same applies to the kitchen-maid. Then there is the house-maid, Alice Cummings. She also has been with us for some years. And Lady Laura's maid, of course, she is French."

Colonel Kingston Bruce looked very impressive as he said this. Tommy, unaffected by the revelation of the maid's nationality, said: "Exactly. And the party at dinner?"

"Mr. and Mrs. Betts, ourselves—my wife and daughter—and Lady Laura. Young St. Vincent was dining with us, and Mr. Rennie looked in after dinner for a while."

"Who is Mr. Rennie?"

"A most pestilential fellow—an arrant Socialist. Good-looking, of course, and with a certain specious power of argument. But a man, I don't mind telling you, whom I wouldn't trust a yard. A dangerous sort of fellow."

"In fact," said Tommy drily, "it is Mr. Rennie whom you suspect?"

"I do, Mr. Blunt. I'm sure, holding the views he does, that he can have no principles whatsoever. What could have been easier for him than quietly to wrench off the pearl at a moment when we were all absorbed in our game? There were several absorbing moments—a re-doubled no-trump hand, I remember; and also a painful argument when my wife had the misfortune to revoke."

"Quite so," said Tommy. "I should just like to know one thing—what is Mrs. Betts' attitude in all this?"

"She wanted me to call in the police," said Colonel Kingston Bruce reluctantly. "That is, when we had searched everywhere, in case the pearl had only dropped off."

"But you dissuaded her?"

"I was very averse from the idea of publicity, and my wife and daughter backed me up. Then my wife remembered young St. Vincent speaking about your firm at dinner last night—and the twenty-four hours' special service."

"Yes," said Tommy, with a heavy heart.

"You see, in any case, no harm will be done. If we call in the police to-morrow, it can be supposed that we thought the jewel merely lost and were hunting for it. By the way, nobody has been allowed to leave the house this morning."

"Except your daughter, of course," said Tuppence, speaking for the first time.

"Except my daughter," agreed the Colonel.

"She volunteered at once to go and put the case before you."

Tommy rose.

"We will do our best to give you satisfaction, Colonel," he said. "I should like to see the drawing-room, and the table on which the pendant was laid down. I should also like to ask Mrs. Betts a few questions. After that I will interview the servants—or, rather, my assistant, Miss Robinson, will do so."

He felt his nerve quailing before the terrors of questioning the servants.

Colonel Kingston Bruce threw open the door and led them across the hall. As he did so, a remark came to them clearly through the open door of the room they were approaching, and the voice that uttered it was that of the girl who had come to see them that morning.

"You know perfectly well, mother," she was saying, "that she *did* bring home a teaspoon in her muff!"

In another minute they were being introduced to Mrs. Kingston Bruce, a plaintive lady with a languid manner. Miss Kingston Bruce acknowledged their presence with a short inclination of the head. Her face was more sullen than ever.

Mrs. Kingston Bruce was voluble.

"... But I know who I think took it," she ended. "That dreadful Socialist young man. He loves the Russians and the Germans, and hates the English—what else can you expect?"

"He never touched it," said Miss Kingston Bruce fiercely. "I was watching him—all the time. I couldn't have failed to see him if he had."

She looked at them defiantly, with her chin up. Tommy created a diversion by asking for an interview with Mrs. Betts. When Mrs. Kingston Bruce had departed, accompanied by her husband and daughter, to find Mrs. Betts, he whistled thoughtfully.

"I wonder," he said gently, "who it was that brought home a teaspoon in her muff?"

"Just what I was thinking," replied Tuppence.

Mrs. Betts, followed by her husband, burst into the room. She was a big woman, with a determined voice. Mr. Hamilton Betts looked dyspeptic and subdued.

"I understand, Mr. Blunt, that you are a private inquiry agent, and one who hustles things through at a great rate?"

"Hustle," said Tommy, "is my middle name, Mrs. Betts. Let me ask you a few questions."

Thereafter things proceeded rapidly. Tommy was shown the damaged pendant, the table on which it had lain, and Mr. Betts emerged from his taciturnity to mention the value, in dollars, of the stolen pearl.

And withal, Tommy felt an irritating certainty that he was not getting on.

"That will do," he said at length. "Miss Robinson, will you kindly fetch the special photographic apparatus from the hall?"

Miss Robinson complied.

"What's this for?" demanded Mr. Betts.

"A little invention of my own," said Tommy. "In appearance, you see, it is just an ordinary camera."

He had some slight satisfaction in seeing that the Betts were impressed.

He photographed the pendant, the table on which it had lain, and took several general views of the apartment. Then "Miss Robinson" was delegated to interview the servants, and in view of the eager expectancy on the faces of Colonel Kingston Bruce and Mrs. Betts, Tommy felt called upon to say a few authoritative words.

"The position amounts to this," he said. "Either the pearl is still in the house, or it is not still in the house."

"Quite so," said the Colonel, with more respect than was perhaps quite justified by the nature of the remark.

"If it is not in the house, it may be anywhere; but if it is in the house, it must necessarily be concealed somewhere—"

"And a search must be made," broke in Colonel Kingston Bruce. "Quite so. I give you *carte blanche*, Mr. Blunt. Search the house from attic to cellar."

"You know, Charles," murmured Mrs. Kingston Bruce tearfully, "the servants won't like it. I'm sure they'll leave."

"We will search their quarters last," said Tommy soothingly. "The thief is sure to have hidden the gem in the most unlikely place."

"I seem to have read something of the kind," agreed the Colonel.

"Now the most unlikely place is in the apartments of Mrs. Betts."

"My! Wouldn't that be too 'cute'?" said Mrs. Betts admiringly.

Without more ado, she took him up to her room. Tommy once more made use of the special photographic apparatus.

Presently Tuppence joined him there.

"You have no objection, I hope, Mrs. Betts, to my assistant looking through your wardrobe?"

"Why, not at all. Do you need me here any longer?"

Tommy assured her that there was no need to detain her, and Mrs. Betts departed.

"We might as well go on bluffing it out," said Tommy. "But, personally, I don't believe we've a dog's chance of finding the thing."

"Listen," said Tuppence. "The servants are all right, I'm sure; but I managed to get something out of the French maid. It seems that when Lady Laura was staying here a year ago, she went out to tea with some friends of the Kingston Bruces, and when she got home a teaspoon fell out of her muff. Everyone thought it must have fallen in by accident. But, talking about similar robberies, I got hold of a lot more. Lady Laura is always staying about with people. She hasn't got a bean, I gather, and she's out for comfortable quarters with people to whom a title still means something. It may be a coincidence—or it may be something more; but five distinct thefts have taken place whilst she has been staying in various houses—sometimes trivial things, sometimes valuable jewels."

"Whew!" said Tommy, and gave vent to a prolonged whistle. "Where's the old bird's room, do you know?"

"Just across the passage."

"Then I think, old thing, that we'll just slip across and investigate."

The room opposite stood with its door ajar. It was a spacious apartment, with white enamelled fittings and rose-pink curtains. An inner door led to a bath-room. At the door of this appeared a slim, dark girl, very neatly dressed.

Tuppence checked the exclamation of astonishment on the girl's lips.

"This is Elise, Mr. Blunt," she said primly.

"Lady Laura's maid."

Tommy stepped across the threshold of the bath-room, and approved inwardly its sumptuous and up-to-date fittings. He set to work to dispel the wide stare of suspicion on the French girl's face.

"You are busy with your duties, eh, Mademoiselle Elise?"

"Yes, Monsieur, I clean Milady's bath."

"Well, perhaps you'll help me with some photography instead. I have a special kind of camera here, and I am photographing the interiors of all the rooms in this house."

He was interrupted by the communicating door to the bed-room banging suddenly behind him. Elise jumped at the sound.

"What did that?"

"It must have been the wind," said Tuppence.

"We will come into the other room," said Tommy.

Elise went to open the door for them, but the door knob rattled aimlessly.

"What's the matter?" said Tommy sharply.

"Somebody must have locked it on the other side." She caught up a towel and tried again. But this time the door handle turned easily enough, and the door swung open.

"It must have stuck," said Elise.

There was no one in the bed-room.

Tommy fetched his apparatus. Tuppence and Elise worked under his orders. But again and again his glance went back to the communicating door.

"I wonder," he said, between his teeth;

"I wonder why that door stuck?"

He examined it minutely, shutting and opening it. It fitted perfectly.

"One picture more," he said with a sigh.

(Continued on Page xxxiii.)



Criticisms in Cameo. By J. T. Grein.



I.

"THE NERVOUS WRECK," AT THE ST. JAMES'S.

AT the end there was much applause, and it rang as if it were a derision of the play and approval of the actors, who had worked like Trojans, shouted themselves hoarse, and deserved an extra bit of salary for all the corporal exertions connected with their parts, and the din around them that may qualify them as nervous wrecks. And, as if human vociferation was not enough, a dog was made to howl and bark behind the stage to the degree of incurring the displeasure of the gallery. There were ominous sounds during the first act, but the actors, busy, boisterous, brisk, carried the horse-play to a happy end. A motor-car breaks down; in it is a girl eloping to escape from an unwanted marriage and a *malade imaginaire* who is as full of pills and potions as he is of American 'cuteness. Another car—also a real one—is at their heels, and by a game of revolver bluff the nervous wreck holds it up and gets the fuel he needs. Thereafter there is a wild chase, and such a muddle-muddle of tricks and pranks that a jig-saw puzzle is child's play in comparison. I could not help thinking all the time of naughty boys playing at brigands, or settlers, or something of the kind. It is the last word in archaic humour, and reflects quaintly on the mentality of Transatlantic audiences. So the American hard-headed, practical man is at heart a schoolboy, and maybe he likes this kind of play because it calls him back to his earliest teens. Well, there is no accounting for taste, and it will be interesting to see how our ordinary public will take the play. I, for one, felt beaten to a frazzle when the din was over, and had wild dreams into the bargain. J. T. G.

II.

"FATA MORGANA," AT THE AM-BASSADORS.

OH, the bitterness of Youth's first tragedy! The boy was so young, so innocent, and so genuine. He watched the mirage on the Puszta, that vast Hungarian plain, and saw only castles of dreams. She was older, wiser, and though the night before they had pressed each other "as if there were no life beneath the sky save theirs," she knew the mirage must fade. She was a Fay, child of Merlin, beautiful and gay. There was an escape from the boredom of her husband and the frivolities of Budapest. It pleased her humour. There is magic in a July night, romance on the lonely Puszta, and poetry in a starry sky. The boy was so earnest, so diffident, so shy in his adoration. What though the glamour must die! *Carpe diem!* For her it was the moment. For him, alas! it was the miracle. With the morning came the cold, searching light of truth. He, so truthful, heard her lie. Nay, she forced him to lie too. All that was so strangely beautiful in the silence becomes an ugly intrigue. Romance lies dead, and the Fay laughs

heartlessly at the murder. "You are no longer a boy," says the father tenderly.

It is a moving and memorable drama that this Hungarian dramatist, Ernest Vajda, has wrought; and Mr. Tom Douglas and Mlle. de Casalis have created a boy and a woman not easily forgotten. Despite his American intonation, this George of Mr. Douglas is as true as truth's simplicity. Astonishment, incredulity, ecstasy, and despair write themselves on his boyish face, and his sincerity gives pathos an edge and tragedy a sting. It is always a divine folly. "I gave nothing but my heart"—but the Mathildes of this world have no price for it.

Yet she is no common vampire, no ordinary *cocotte*. For one hour she caught something of the splendour of his boyish dream, and in the aura of its radiance was sincere. But dreams dissolve when the solvent is jewels, and the Puszta fades in visions of Ostend. This Mathilde of Mlle. de Casalis is no figment of an idle brain. She is born in the womb of cities. "Give

Christian," and it is certainly not as moving as "The Sign of the Cross," which, for all its exuberance and sensation, created an atmosphere of sanctity.

I believe that Mr. Pollock is an earnest man, I will credit him with the purpose that he wanted to write a play that would elevate and perhaps make for good; but from my point of view it is neither good drama nor sound teaching, and the scales are not evenly held.

The good Fool is such a paragon and so worldly-unwise, that he deserves the name that he gives himself. The wealthy, with one exception, are all so selfish, I would almost say inhuman, that they become caricature. The hero also has a certain self-sufficiency which I cannot call pleasant. The vision of the Jew in the first act indicates his state of mind, and later on he classes himself with all the great figures that have played a part in Christianity. Such a man was bound to excite opposition, and was not the right sort of shepherd for the humble whom he wanted to

guide. After all, in sum, what is his achievement? A drunken cabman reforms, and the man who stole his coat brought it back and got a pair of gloves into the bargain.

The cure of the little cripple, which is the pathetic part of the play, and which is described as a sign from Heaven, is nothing else but such miracles as occur at Lourdes in cases of nervous disturbance.

There is but one figure in the play of a repellent character that is truly life-like—it is the dissolute husband of the woman whom the Fool loved, and who dared not marry him, because she cared for luxury and feared poverty; and that character in all its disagreeable aspects is drawn with a master-hand; compared with it all the others seem puppets. All this is my personal opinion. The public may take a different view. Religion

on the stage is always an efficient dope. You have but to proclaim that a play has a mission, and people in the stalls will affect earnest faces, and in the lesser part of the house ecstatic interest. The play may run for a long time, but to me it is a mystery why so much ink is spilled over it.

It is well written in parts, in others wholly commonplace. The picture, as well as the projection, conveys the idea of *cliché*. It will affect the sentimental, and in many phases awake the sense of humour of those who are not to be taken in by salve of preaching.

Mr. Henry Ainley began admirably as the Fool, and his voice is always ensnaring, but later on he seemed to remain on one note, which was rather declamatory than the note of conviction. I would call it a fine outline of a character, lacking the depths of inwardness.

Miss Mary Merrall was most charming and simple as the rather vacillating woman who loved the Fool and married the disagreeable man whose portrayal by Franklyn Bellamy was a masterpiece, and the outstanding performance in the play, next to Mr. Edmund Willard's impassionate characterisation of the Polish workman—the slave of Capital and Industry. J. T. G.



HUGUETTE DUFLOS AS THE GRAND DUCHESS: A HUNTING SCENE FROM "THE SECRET SPRING."

"The Secret Spring," which is to be released on Sept. 29, is the screen version by W. and J. F. of Pierre Benoit's novel, "Koenigsmark," under which title it broke all film records in Paris. Mlle. Huguette Duflos, the famous French actress, plays the leading rôle of the Grand Duchess Aurora.

me my moments; you can keep your years," she cries, as she flits through life careless of the debris of dreams in her wake. Subtle, sensitive, penetrating, quick to appreciate, swift in mood, fanning the slumbering fires to passion heat, this Mathilde Fay of Mlle. de Casalis is full of character. Every nuance of gesture, every note in her finely chiselled English, has the inevitability of fine acting. I could speak approvingly of the excellent support given by Miss Ethel Coleridge, Miss Annie Esmond, Mr. Reginald Bach, and Mr. Ion Swinley; but the beauty and the tragedy of "Fata Morgana" lies in the play of the boy and the woman—the selfless, ardent love dying at the touch of insincerity, the mirage of romance fading in the cold light of day. J. T. G.

III.

"THE FOOL," AT THE APOLLO.

WHAT is all this bother about this latest importation from America? It is very ordinary melodrama, and reminds me of fried plaice and *sauce tartare*—a fairly flabby dish of fish seasoned with something that is piquant! It is neither better nor worse than Hall Caine's early work, "The

Plays of the Moment: No. XLI. "The Claimant."



1. DIANA TUNSTALL IN HER GREEK DRESS:
MISS FAY COMPTON.

2. THE GIRL FROM WHOM THE CLAIMANT WILL TAKE
THE ESTATE: MISS FAY COMPTON AS DIANA.

3. IN HER FANCY-DRESS DANCE COSTUME:
MISS FAY COMPTON IN CLASSIC GARB.

"The Claimant," at the Queen's, deals with the arrival of a missing heir, Roger Tunstall, played by Mr. Leon Quartermaine. His cousin Diana would inherit the place were it not for him. He falls in love with her; but Roger has a wife in Africa, and the Tunstalls belong to an old Catholic

family, who do not recognise divorce. Roger, however, is not Roger, but his unmarried and illegitimate cousin; and when forced to choose between the estate and Diana, he confesses, and is forgiven, so a happy ending is contrived.—[Photographs by Yvonne Gregory.]

Films of the Moment: No. XXV. "Love and Sacrifice."



THE NEW GRIFFITH FILM OF THE AMERICAN WAR OF INDEPENDENCE: THE FIRST BATTLE BETWEEN THE IRREGULARS AND THE BRITISH TROOPS.



THE BATTLE OF BUNKER'S HILL ON THE SCREEN: THE ONCE-BANNED PICTURE OF THE FAMOUS FIGHT.

"Love and Sacrifice," the D. W. Griffith film of the American War of Independence, was produced for the first time last week at the New Scala, and roused much interest, as it will be remembered that the picture was originally banned and subsequently released. It deals with the story of the American Revolution, and the fight of the British Colonists, whose protest against

taxation without representation lost America for England, and founded the great nation of the West. In addition to the interest of the military scenes, there is an attractive romantic tale—that of the love-story of Nathan Holden, an express rider of Massachusetts, and Nancy Montague of Virginia—member of a loyalist family.

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ONE OF THE MYSTERIOUS FOLK INTERESTED IN THE BUHL CABINET: MR. BASIL ARNOLD AS ARMAND.



THE ENGLISH DETECTIVE OF "IN THE NEXT ROOM": MR. NICHOLAS HANNEN AS COLONEL PIGOTT.



OF SCOTLAND YARD: MR. NICHOLAS HANNEN AS COLONEL PIGOTT IN THE MYSTERY PLAY AT THE ST. MARTIN'S.

"In the Next Room," the thrilling mystery play at the St. Martin's, still continues to fascinate London audiences nightly, both by reason of its original and baffling plot—the tragedies which centre round the Buhl cabinet—and because of the excellence of the acting of the strong cast. Mr. Nicholas Hannen, the brilliant young actor who has recently come so much to the fore by his performance in "The Conquering Hero," is shown on the programme as playing the rôle

of Colonel Pigott, of Scotland Yard—the English detective who comes to unravel the strange murders. There is also a character played by a Mr. Basil Arnold—that of Felix Armand, the lame Frenchman; and a close examination of these photographs will show what a first-rate actor with a good make-up on can contrive when he has, like Mr. Nicholas Hannen, to double the parts of a bearded Frenchman and a brusque detective—who may not be a detective after all!

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The Literary Lounger. By Keble Howard.

"The Passing Years."

These reminiscences of the late Lord Willoughby de Broke, with an introduction by Lady Willoughby de Broke, and a final chapter "by another hand," make deeply interesting yet very sad reading.

When the author called his volume "The

good stuff [home-brewed ale] four times every day, over and above what was drunk at table. What was not poured down the throats of the retainers—probably a negligible quantity—was poured down the sink. What would the pioneers of the Anti-Waste campaign say to this? But England was great and glorious in those days, and could afford a glass of beer even between meal times. Very likely it was better for her than drinking cocktails.

Anyway, no one ever came to the house with a message, or with any other purpose, without drinking a glass (or two) of the famous Compton beer. In the same frank style did they burn a ton of coal in the kitchen every day. I have had the privilege of seeing the sirloin hanging by a chain, slowly turning round and round and being basted by the stout kitchen wench, whose face was quite as red and nearly as hot as the huge open fire in front of her. We did not bake the good joint in some

the snapshot has done more to impair the dignity of the English nation," he writes, "than any other recent invention."

That will help you to get the type into your mind, and here is another passage that will be useful—"Such was my life at Oxford: an easy degree, cricket, hunting, and driving four horses, the last three being very necessary accomplishments in the life that seemed to be indicated for me, a life from which I do not believe I could have escaped even if I had tried.

"No profession was ever suggested to me, though I was presently to be given a chance in the House of Commons."

Don't run away with the idea that all this was written callously, or selfishly, or pig-headedly. Not at all. The author of this book was neither a stupid man nor a selfish man. He was a clever man and a brave man. It needs a clever man to write a book of reminiscences on unusual lines, and it needs a brave man to fly bang in the face of public opinion and say, "Well, here is my point of view. I was rich, I was a lord, I was a great man in my part of the world, and I had a rattling good time. On the other hand, I looked after my people as my father had done before me. They were all contented and happy in so far as human beings can be contented and happy. And I maintain that it was a thousand pities to upset this excellent state of things for the sake of a theory."

That is what is called a "Die-hard." He may have been right or wrong. Time will show. But you must admit it is interesting to get so candid a picture of the real English aristocrat as he lived, and moved, and had his being, and died. Lord Willoughby de Broke was the type of man who would have taken a pinch of snuff as he mounted the steps of the guillotine. In fact, that is precisely what he does in this book.



MR. STANLEY BROTHERHOOD'S SHOOT AT KYLLACHY, INVERNESS-SHIRE: CAPTAIN O'BRIEN FFRENCH, MISS SHEILA BROTHERHOOD, MISS ELIZABETH BROTHERHOOD, AND MRS. HOWES.

Photograph by S. and G.

Passing Years," he meant more than appears on the surface of the title. He meant that, in his opinion, the years of which he writes were the best years that England is likely to see. Born amidst beautiful surroundings, heir to an assured income, as it then seemed, and to an ancient and honourable title, he was brought up in what is already the old style of a country gentleman.

From the windows of Compton Verney, that lovely and stately home in Warwickshire, he looked out upon the broad acres that had belonged to his forefathers, and would some day belong to him, and saw that the feudal life of England was very good.

And so it was good when the landlord had at heart the welfare of every tenant-farmer, and every labourer, and every woman and child on his estate. The world went very well then, when a man who had money was not ashamed to drive his four-in-hand to the meet of hounds, and to fill his mansion at night with all sorts and conditions of men who could eat, drink, and make merry.

All that has gone, or is swiftly going, and Lord Willoughby de Broke will tell you, in these pages, the cause and beginning, to his mind, of old England's troubles. He traces everything, including the Great War, to the Parliament Act, which tied the hands of the House of Lords and made the Commons supreme. I do not say that he is right, because *The Sketch*, as you know, is a non-political journal. For the same reason, I cannot argue that he is wrong. I simply give you the opinion, taken from this volume, of one of the staunchest "Die-hards" that ever turned his face to the wall and heaved a final sigh for the sorrows of England.

At Compton Verney. "At one time," he writes, "a big leathern black-jack was filled to the brim with this

patent, poverty-conceived, war-begotten, labour-saving monstrosity from somewhere the other side of Oxford Street, as we do now. No! In those spacious days we roasted it in real good old English baronial fashion, and damned the expense. Roast beef and beer formed the background to an ample but not lavish domestic economy that was in harmony with the character and tradition of the place, which is neither Castle, nor Hall, nor Towers, nor Court, nor Manor, nor Abbey, nor yet one of the stately homes of England" (Oh, indeed? Let me commend you to the picture on the opposite page!) "such as Raby Castle or Chatsworth. It is just Compton Verney."

Something of a Tory.

You will have gathered, I fancy, that his Lordship was a Tory. An extreme Tory, if you like. He found the England of his youth perfect, and he saw no reason for change of any kind. Even the camera annoyed him. "Perhaps



SIR HERBERT HAMBLING'S GUESTS: A GROUP INCLUDING LORD BETHELL OF ROMFORD, THE HON. W. G. BETHELL, THE HON. J. R. BETHELL, SIR HERBERT HAMBLING, MR. GUY HAMBLING, MISS MARGOT HAMBLING, MR. GREGORY STROUD, COMMANDER SCRIVENER, MR. JOHN CAULCUTT, AND MISS LOUIE POUNDS.

Sir Herbert Hambling, Bart., J.P., High Sheriff for Suffolk, recently gave a ball at his country house, Rookery Park, Yoxford, which was followed next morning by a partridge drive, in which several of the guests took part. Mr. Guy Hambling is Sir Herbert's only son.—[Photograph by A. Louis Jarche.]

Portrait of a Grandmother.

"My grandmother, Georgiana Taylor, was given by her godparents a Christian name that was a trifle more pretentious. But for all that she sprang from one of those

[Continued overleaf.]

Continued.]

families which have done as much for England as many other, and more than some, although they may not have said so much about it. As a general rule, they have not achieved that kind of prominence, either good or evil, that is nowadays rewarded with a post of honour on the front page of the daily illustrated Press, but they have supplied our public schools with a seed-bed from which have sprung countless parsons, sailors, soldiers, administrators, and rulers who have gone quietly about their country's business at home and abroad without being thanked or paid overmuch for their trouble, and who have created and handed down to us a certain simple standard of tact and taste in the management of all sorts and conditions of men that seems to have been rather a puzzle to the rest of the world. 'You will always be fools, and we shall never be gentlemen,' a foreigner is reported to have said to an Englishman, in trying to diagnose their respective national characteristics. Coming from such a source, what finer testimonial could we have?"

Now that is a notable passage: It might well be read and marked by a good many people who crave social or professional publicity just as a drug-fiend craves for cocaine, or whatever poison is fashionable at the moment. I like the picture of these English gentlemen going quietly about their country's business at home and abroad. They are still doing it, perhaps more abroad than at home. They are still the admiration of other nations, who have learnt to set a correct value on strenuous self-advertisement. To attend a wedding, a funeral, a first-night, and a reception all within twelve hours may be a proof of energy and physical endurance, but it is not really a very striking compliment to the hostess, the actor, the bride, or the corpse.

The Squire of Blankney. Naturally, a great deal of this volume is concerned with fox-hunting, for the author was well known to all sportsmen as a great Warwickshire M.F.H. It is delightful to read his description of famous runs with the Warwickshire. Delightful, also, to read his tributes to other great sportsmen, contemporaries of his father or himself.

"The Squire of Blankney," Mr. Chaplin, is brilliantly sketched—

"Mr. Chaplin was then at the zenith of his power and lifelong popularity. The romance of Hermit's Derby was still fresh in the mind of England; he was the Squire of Blankney; he was Master of the Blankney Hounds; he was one of the county Members of Parliament when to be a county Member of Parliament was a real position of honour; when he rang the bell in his dining-room the butler brought in not one but six bottles of claret for himself and his friends; any single one of which things is vastly superior to being a Cabinet Minister; and the whole affair was carried off in the grand manner that made him a great man in the public eye; while his own geniality and kindness made him deservedly

popular with all classes of society. Combined with this magnificence, his stature and good looks invested him with all the insignia that constitute a great personality, a personality that, in the language of the theatre, 'gets over the footlights.' The English public, in fact, have always recognised in him a manifestation of an ideal they have been seeking, a fine symbol of their own race, a sportsman and a 'sahib,' and a political leader among the governing classes who owned the land, who, in the language of Disraeli, 'can alike defy despots and mobs, around which the people may always rally, and who must be patriotic from their intimate connection with the soil.'"

The Great Struggle.

The whole of the latter part of the book is taken up with the desperate attempts of the "Die-Hards" to prevent the passing of the Parliament Act. Lord Willoughby de Broke was anxious that the full story of those days should be recorded in detail, and he intended to do it himself, but died, sorrowful to relate, before he could accomplish his task.

The name of the "other hand" is not given, but I am sure that the author of this volume would have been completely satisfied with the way in which the difficult task was accomplished. It is a swift narrative, dramatic, concise, human, very easy to follow and to understand.

He also tells, what

and proud to keep it on their shelves. And it would do no harm if they gave it to their sons to read as soon as they were old enough to understand and appreciate it.

"The Coming of Amos." "As you know, my dear Dorothea, I'm not given to fulsome flattery, but you're not devoid of attraction to the Untutored Savage. As a very modern woman, you can't be unconscious of a truth so blatant."

"You talk like a book, Daddums," said she. 'A book written in the 'Nineties. That was when they rediscovered the fact of sex and made a terrible hullabaloo about it.'

"To continue in that archaic tongue," said I, 'it is the primordial instinct of animal life. Amos dates much further back than the 1890 epoch. He belongs to any old age you please—when men were men.'

I think one might fairly say that they both talked like books. But this is an extract from a new novel by Mr. Locke, and Mr. Locke likes his characters to talk like books.

So do Mr. Locke's very considerable public, and you may take it for granted that Mr. Locke's publishers are quite content to let well alone. So there you have a whole lot of people supremely satisfied, and that is no small thing in this discontented world.

Mr. Locke has gone to Cannes, but he has taken his famous recipe with him. You still have the dainty-fingered egotist with a heart of gold, upon whom descends, quite suddenly and unexpectedly, some impossible creature that knows nothing of modern manners or modern clothes or modern vices. It is "The Morals of Marcus Ordeyne" all over again, with a boy from the wilds of Australia instead of a girl from the East—wasn't she?—and a painter of fashionable portraits instead of a numismatist, or whatever the other chap was.

And dazzling pictures—oh, very dazzling!—of exquisite Cannes.

The Passing Years. By Richard Greville Verney, Lord Willoughby de Broke. (Constable; 21s. net.)

The Coming of Amos. By William J. Locke. (The Bodley Head; 7s. 6d. net.)



AT THE WEDDING OF LORD TALBOT DE MALAHIDE AND MISS JOYCE KERR: MRS. FRED KERR AND MISS MOLLY KERR.

Lady Talbot de Malahide, formerly Miss Joyce Kerr, whose marriage took place last week, is a daughter of Mr. Fred Kerr, the well-known actor, and has herself been on the stage. Miss Molly Kerr, the sister of the bride, is also an actress. Our photograph shows her with her mother, Mrs. Fred Kerr.—[Photograph by I.B.]

the author would probably have left unrecorded, of the enormous amount of personal work put in during these strenuous times by Lord Willoughby de Broke. And when the Peers were defeated, mainly by defaulters from their own side, so we are told, it was the end of all things for this great Warwickshire gentleman.

"It was against all this that Willoughby struggled and fought. As I have already said, I believe the seeds of his fatal illness were sown in those days: he took it all so much to heart: he felt that he personally had lost a cause the result of which meant national disaster. He need not have blamed himself, but it was ever his generous and whole-hearted nature to do so. If he set his hand to a task and the object failed, it was no one's fault, he thought, but his own. And so, I think, he reasoned on this occasion. Anyhow, it clouded his whole political horizon. Still, the spirit was there—I knew that—just waiting for the right call, which he heard and answered on so many later occasions. The clock of noble minds never runs down or stops entirely."

All good sportsmen, taking the term in its broadest sense, and especially all good Warwickshire sportsmen, will be glad of this book



THE MARRIAGE OF MR. FREDERICK HALL AND MISS OLWEN COLLIS: THE BRIDE AND BRIDEGROOM LEAVING THE CHURCH UNDER THE GUARD OF HONOUR.

Mr. Frederick Henry Hall is the son of Colonel Sir Frederick Hall, Bart., M.P., and Lady Hall. Miss Olwen Irene Collis is the daughter of Alderman and Mrs. Frank Collis, Mayor and Mayoress of the County Borough of Stoke-on-Trent. The wedding took place at St. Margaret's, Westminster, and a guard of honour was formed by officers of the 53rd and 54th City of London Anti-Aircraft Brigades.—[Photograph by Photopress.]



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Rugger.

Rugby Football Notes and Sketches by
H. F. Crowther-Smith.

ON resuming my notes at the commencement of the 1924-5 Rugger season, my first duty—and, of course, pleasure—is to introduce our visitors, the All Blacks. The All Blacks: my readers.



DAVE GALLAHER,
CAPT. of the 1905
ALL BLACKS.

My readers: the All Blacks. Perhaps you don't speak the Maori language fluently? Well, I'd better give you a few lessons. If an All Black should say to you in the heat of the scrum: "Ringa, ringa, pakia kia rite," all you have to say is "E tike nei hoki," and he will eat out of your hand. Then, to their hosts, the Rugby Union Committee (almost as soon as they got to their headquarters at the little town of Newton Abbot), they sent the following wire: "Tau katau kirunga o Ingarangi whangaia mai ra." That, being freely translated, meant: "Now we land in England, receive us, feed us, or we will tear you, tear you, tear you." It sounds almost rude, doesn't it? But, of course, they don't mean to do us any harm. Why, not one of them would even raise his hand to a wasp. So the Rugby Union Committee (who all speak Maori—well, more or less fluently) wired back: "Nge, nge, nge." And in my opinion as a linguist, that was the only fit and proper reply that they could have sent, as hosts, to their New Zealand guests. Those three words—again being freely translated—meant: "Delighted to welcome you, help yourselves." One cannot derive any very useful result by attempting a comparison with the last team which visited us in 1905—a team which, because of his personality and quality as a player, will always be known as Dave Gallaher's.

And it is early yet to judge their chances of success in the programme they have been

set. One thing seems certain, that they are heavy forward and light behind. I don't mean that physically they are so built as individuals. As a team, their forwards are tremendous men. Their average weight is 13 st. 6 lb. Two of them—the Brownlie brothers—are immense. The elder one stands 6 ft. 3 in. and weighs 15 st.; the younger is 6 ft. tall and scales 13 st. 13 lb. Like the original All Black team, the scrum pack in a seven formation, 2—3—2, with a rover, or wing forward. By contrast to these hefty members of the scrum the three-quarters and five-eighths (the New Zealanders deal in more complicated fractions than we do) are decidedly on the light side, averaging only 11 st. One or two weigh under 10 st. But what about our great little England three-quarter, C. N. Lowe? His weight, when he last played in an International match, was just 9 st. 1



MAORI
IN HASTE, &

It must be borne in mind that at the finish of the All Blacks' war-cry, the men spring into the air. If, therefore, the whole team were heavy, weighty men, this important part of their programme could not be carried out. These little nippy five-eighths of the team are just the chaps to put a good finish to the Maori war-cry. I have heard a good deal of adverse criticism directed against the words of this battle-song; certainly by comparison with "Chili Bom-bom" or "Horsey Keep Your Tail Up," I must admit they lack subtlety and significance. Anyhow, to the New Zealander it is an essential ceremony. They would no more dream of being able to play good Rugger without this battle-shout than Wales would hope to win an International match without the magic influence which their fifteen derive from the crowd's rendering of "Land of Our Fathers."

Of the three matches which the All Blacks have played (as I write), they have, as was expected, won three, lost none, and drawn none. These matches have all taken place in the South-West, and against, in the order named, Devon, Cornwall, and Somerset. When it is remembered that English county teams are generally made up of players who are not accustomed to play together, and that therefore they lack that valuable asset combination, the results—as to points scored against the three counties in question—are not convincing proof of tremendous formidability. They defeated Devon by

11 points to nil; Cornwall by four placed goals and three tries to nothing; but against Somerset they could score only two tries. Though their line was not actually crossed, so well did the English forwards—especially Wake and Wordsworth, the old Oxford captain, acquit themselves that the New Zealand territory was at times in jeopardy.

Leaving our visitors at this stage of their tour, we have to look about for our own team—the British side which has been touring in South Africa. Of the four Rugger Test matches, South Africa won three, and we could only make a draw of the other—the third game played. In the final match, the British team were beaten by 16 points to 9. The tour, on the whole, has not, therefore, been exactly a great success. The hard court of the summer game, lawn-tennis, has many advantages over grass. I expect most of the British team that have been playing on the hard earth surface of a South African football ground will have been thinking that there is nothing like turf as a Rugger surface, and will be mighty glad to get back to it. That is the unfortunate part of our players touring in South Africa. There have been many casualties which have marred the visit—often preventing some of the best of the team from appearing in important matches. In a way, one cannot help feeling a little thankful that those splendid virile types of English Rugger that gave such a good account of themselves last season have not been permanently placed on the disabled list. We shall want our best to put into the field against New Zealand on January 3. A. T. Young, the scrum half, is one of the best. He may not be a Brownlie in stature, but for such a small man he is—well, immense. Voyce and Blakiston, those two fine forwards, have been in great form over in Cape Town; in the last Test match Voyce scored one of those characteristic tries of his—due to always following up hard.



... THE PUNT
AT LEISURE!



THE BIG ALL-BLACK
HAVING A LOOK AT
A.T. YOUNG.



C. R. WORDSWORTH,
THE OLD
OXFORD
CAPT. who played a
fine game for SOMERSET
v ALL BLACKS.

Coming Golf Contests.

By R. Endersby Howard.



A Feminine Tit-Bit.

Next week will be replete with golfing interest, for the English ladies' championship will be decided at Cooden Beach, Bexhill-on-Sea, and the final stages of the Professional Golfers' Association's £750 tournament—now regarded as the match-play championship of the profession—will take place at St. George's Hill, Weybridge. There is always a keen desire to see the men who have to "hole putts for a living," as one of them poignantly put the situation to me after he had lost a rich prize through missing several short putts; but if the expected comes to pass, the tit-bit of the week will be presented at Cooden Beach. It will consist of the meeting of Miss Joyce Wethered and Miss Cecil Leitch in the sixth round of the English ladies' championship. Ordinarily, it would be wildly speculative to discuss the possibilities of a sixth-round match before the start of a tournament; but it would be even more fantastic to anticipate the defeat of either of these two players before they reach that stage of the forthcoming meeting. And then they must meet.

Miss Leitch's Opportunity.

There is no need to disguise the fact that Miss Leitch has been eclipsed during the past two years by her youthful rival. They have met twice in the British championship, and once in a county match, and Miss Wethered has won each time. They have been on opposing sides in two foursome tournaments, and Miss Wethered has carried off the honours on each occasion. On this reckoning, it may seem unnecessary to investigate farther the question of their relative abilities in present-day golf. Possibly Miss Leitch will suffer another defeat at Cooden Beach, and so receive a final blow from which there can be little recovery. I fancy, however, that she is going to make a mighty fight of it. I said in these columns, after seeing her win the French ladies' open championship at Le Touquet in July, that she played better during that week than at any time in her life. Other people who were present, and with whom I have since discussed the subject, agree with that view. And Miss Leitch—still only thirty-three, as she discloses in autobiographical notes, and playing better than ever—obviously is not going to be an easy victim, for even the wondrous Miss Wethered, ten years her junior.

The Personal Equation.

My impression of Miss Leitch at Le Touquet stands out clearly as an impression of Miss Leitch excelling herself. To be sure, Miss Wethered was not there to inspire that particular kind of awe which the all-conquering have a way of communicating. Still, there were some formidable players in the field, and Miss Leitch

dominated the whole constellation as completely as she was wont to do in the days before she injured her arm in America in the autumn of 1921—her last game there, too!—and lost her position at the head of ladies' golf in the championship of 1922. If she loses again to Miss Wethered, it will be mainly because Miss Wethered has got on her nerves. She has been playing well



MEDAL DAY AT ST. ANDREWS: MR. H. E. TAYLOR, WINNER OF THE WILLIAM IV. AND GEORGE GLENNIE MEDALS.

Mr. H. E. Taylor won the William IV. Medal at St. Andrews with a score of 76, which, coupled with an 81 at the spring meeting, enabled him to win the George Glennie Aggregate Medal with 157.

Photograph by S. and G.

enough during the past three months to hold her own with any member of her sex. Miss Wethered may have the better methods, judged by the modern standard—the ideal swing of rhythm, uprightness, and compactness, and the clean picking up of the ball with all her clubs as against Miss Leitch's way of working hard at a flat swing and digging for the ball with her irons. But nobody has yet proved conclusively which is the best way to play golf.



WITH THE WALKER CUP, WHICH IS RETAINED BY THE UNITED STATES GOLFERS: THE DEFEATED BRITISH TEAM.

The American golfers, by defeating the British golf team by 9 points to 3 at the Garden City Golf Club, New York, have retained the Walker Cup. Our photograph shows the British team (left to right) Messrs. Storey, Hope, Kyle, Hezlet, Tolley, Henry Gullen (sitting), and Messrs. Torrance, Bristowe, Murray, M. Scott, and R. Scott jun.—[Photograph by Wide World Photos.]

Eclipsed Promise.

The most interesting aspect of recent professional golf in this country has been the way in which the old champions—men who were supreme ten, twenty, and even thirty years ago—have reasserted themselves, and I should not be surprised to find either Taylor, Braid, or Herd carrying off the honours at St. George's Hill.

Unfortunately, Vardon failed to survive the southern qualifying rounds; it would have been good to see the old quartet in the field in this season of revitalised veterans. It is difficult to understand what has come over some of the young players who, a year or so ago, were bristling with promise. Take, for example, H. C. Jolly, Frank Ball, and Percy Allis. In 1923, Jolly secured the Leeds tournament, defeating even the mighty Walter Hagen in the final; Ball won a big event at Broxbourne; and Allis, if he did nothing of very special note, was steadily adding to a reputation which already stood high on the links. These three have accomplished nothing worth mentioning this season, save that Ball tied for third place in the open championship, and they have not even qualified for next week's meeting. In the eliminating test they each had a total of 154 strokes—11 worse than that of the leader, Taylor.

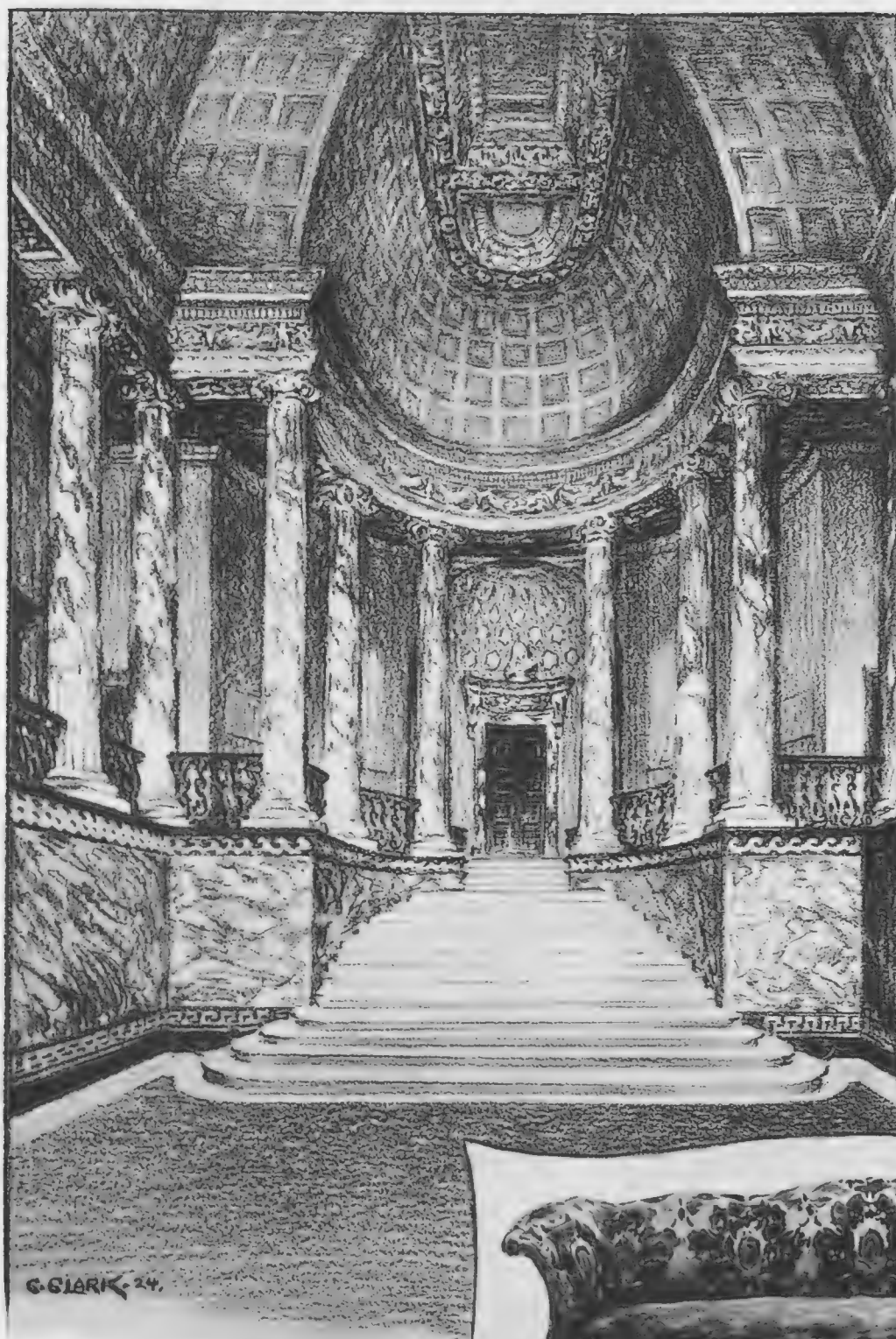
A Great Recovery.

No doubt, Taylor, Braid, and Herd owe the revival of their fortunes partly to the fact that their younger rivals are receding rather than progressing; but the situation which finds these champions of a former era again in the limelight—and they are getting a large share of the engagements for exhibition matches—is none the less remarkable. A year or so ago, they had been consigned definitely in the public mind to that department which accommodates "back numbers." People remarked that it was rather pathetic that men who had won such fame at the game should go on playing in tournaments when they could be only chopping-blocks for the axes of brilliant opponents half their age. The fact is, perhaps, that it took the veterans a very long while to recover from the effects of the long abstention from the game during war time.

Where Prodigal Putting Begins.

The player who ought to win at St. George's Hill is Mitchell. He has surely established himself as the finest driver of a golf ball in the world. There is nobody who hits such tremendous distances, and with such perfection of direction, as Mitchell does. This gift of his makes the game easier for him than it is for anybody else. He is like most of the young players of today (although at thirty-seven Mitchell himself has ceased to be a fledgling) in the sense that he cannot control the iron shots up to the hole with quite the same accuracy as Vardon, Taylor, and Braid of the old school, or Duncan of his own generation. Mitchell's iron shots are good, but the fact remains that he often

leaves himself long putts to lay dead, whereas the others have the knack of leaving themselves comparatively little putting to do. Herein lies, I daresay, the explanation of the fact that Mitchell is often condemned as a misser of putts. The root of the matter lies in the iron shot. He is constantly struggling to get down in his putts while others are doing it fairly comfortably.



The Grand Hall at Holkham.

"The Best Mansion in England."

THUS Holkham was glowingly described by one contemporary of the founder, Thomas Coke, Earl of Leicester. He continues, "everyone . . . has been struck with the beauty of Holkham scenery, the magnificence of the mansion, the princely establishment and the liberal hospitality."

This admiration of Holkham will be better understood when it is known that, prior to its erection in 1734, the whole district was unenclosed heath land, sterile and inhospitable. Unstintingly, Thomas Coke lavished money and labour in improving the estate. Plantations, lawns and gardens were laid out, farmhouses and ornamental buildings erected. The planning of the family seat was entrusted to William Kent, a distinguished architect who had studied in Italy the works of the famous masters Inigo Jones and Palladio. Their influence and art is evident throughout the whole building, which affords a striking example of Roman classic architecture and is a permanent memorial to the genius of the designer.

It is quite possible that John Haig Scotch Whisky featured in the liberal hospitality mentioned, for 'John Haig' had then been produced more than 100 years—since 1627—and its fine quality was then, as now, favoured by all who desired and appreciated the best.



A settee designed by William Kent.

Dye Ken
John Haig?



By Appointment.

ISSUED BY JOHN HAIG & CO., LTD., DISTILLERS, MARKINCH, FIFE, AND KINNAIRD HOUSE, PALL MALL EAST, S.W.1.

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This exquisite lotion is prepared exclusively by us for the purpose of setting a deep and becoming wave in the hair after shampooing. It burnishes and gives new life to the hair. Photographic instructions on how to set the hair, free with each bottle. Prices 5/6 and 9/6.

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And at Paris and New York.

AUTUMN FASHION SECTION.



A FASHIONABLE CLOAK OF CINNAMON SALOME VELVET.

The new swinging flare is emphasised in this graceful evening cloak of gauged cinnamon Salome velvet by an edging of sable-dyed hare. It may be studied in the salons of Jay's, Regent Street, W.

COMMUNITY PLATE

THE
PATRICIAN

THE
ADAM

SUPER STAINLESS KNIVES 45/ 1 doz.; . . . TEA SPOONS 12/6 1 doz.; . . . DINNER FORKS 28 - 1 doz.

THE pure outline of Stuart times lives again in this beautiful "Patrician" Community Plate; the classic charm of a later day is reflected with fidelity in the "Adam." Both designs worthily uphold the superb quality with which Community Plate is always associated. Reinforced with pure silver at wearing parts, Community Plate is

GUARANTEED FOR 50 YEARS

Canteens for six from £11 15s. Velvet lined gift box sets from 3/6.
Oak Jacobean Tables—115 pieces £42. 64 pieces £30.

Ask your Silversmith! Name of nearest, with illustrated booklet, on request.

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TUDOR PLATE

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WOMAN'S WAYS.

By MABEL HOWARD.



The new square crown is present in this becoming hat of black hatter's plush trimmed with two black-and-white feather mounts. It hails from D. H. Evans, Oxford Street, W.

short coats in silky grey fur with striking black markings, but I have a shrewd suspicion that they are not unconnected with familiar household pets! The gold and black of chipmunk is borrowed also to fashion diminutive coats and to decorate frocks; while musk-rat piped with kid makes another effective innovation. And the long coats? They are less fantastic, it is true, but each has a quaint touch of *chic* peculiar to this season. A model in kolinsky, for instance,

is completed with a scarf of wide purple ribbon striped with yellow, and another has a long stole collar wound round the neck, reaching almost to the ground. A third, in black Persian lamb, boasts a shaded border dyed from pale-grey to deep mole.

Muffs to Match Scarves.

A tentative attempt is being made to restore the muff to favour. At several of the autumn dress shows I have seen tailored suits completed by a choker tie of sable, with a small muff to match, or a similar ensemble in ermine edged with monkey. Sometimes the idea is carried still further by wearing an apache beret of the same fur. I must confess the effect is decidedly attractive; and even if we find a muff too cumbersome in these busy days, the scarves of fur will surely prove a success. Another whim of the creators of our fashions is to dye foxes exactly the same shade as frocks and suits. Thus one may see entrancing affairs in pervenche blue, lilac, and rose, whose lovely silky surface alone

betrays the fact that they were once sober Reynolds. Another famous *couturier* has designed an enormously long stole of kasha striped with bands of chipmunk, which is swathed round the neck as a scarf, crosses at the back, and finally encircles the hips as a wide sash with long ends falling to the ground! A novel conceit which adds to any frock a distinctive note of autumn.

Hats for the Coming Season.

Furs may be decorative this season, but hats, in revenge, attain a *chic* simplicity which makes an admirable foil. Three models which interpret the very latest whims of fashion are sketched at the top of this page.

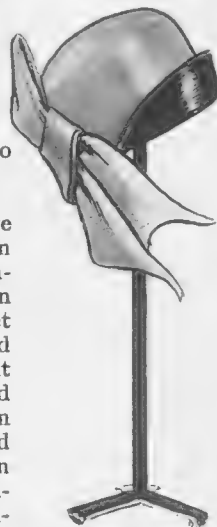


Two captivating little outfits from P. Steinmann and Co., 185, Piccadilly, W. White lambswool fashions the coat, and frilled organdie encircled with blue and pink ribbon the fascinating party frock. (See page 56)

the centre is a captivating burnt-russet felt with the turned-up brim faced with velvet and a bow of felt springing from one side. I need hardly emphasise the fact that these models are straight from Paris, and may already be studied in the salons of D. H. Evans, Oxford Street, W., from whom they may be purchased for 59s. 6d., 89s. 6d. and 65s. respectively. Another distinctive affair follows the lines of a fez, expressed in brown hatter's plush, complete with an erect cabochon of ribbon in the centre, secured by five golden apples. Felts are there in bewildering numbers, trimmed with duvelure, buttons, monograms, and a hundred other frivolities. They range from 21s. 9d. upwards, and plain sporting felts in several colours can be secured for 15s. 11d.

Frocks and Coats for the Autumn.

Frocks, too, are simple, but are fashioned of lovely materials, which are in themselves exceedingly effective. It was at Ninette's, 79, Shaftesbury Avenue, W., that I saw the attractive tunic frock of gold, flame, and almond-green chiffon velvet pictured on the left. The underskirt and scarf are of black georgette. On the right is a graceful coat in fawn kasha,



Two becoming models sketched at D. H. Evans. Black panne bound with velvet makes the one above, and the second is of burnt russet felt faced with velvet.

woven with a pattern of small golden triangles. A deep border of dark fur and large collar and cuffs complete this attractive autumn wrap. Coats of fancy velour trimmed with badger can be obtained for 7½ guineas, or for 8½ guineas boasting cuffs and collars of the fashionable opossum. Useful little afternoon frocks in marocain and crêpe-de-Chine are available from 5½ guineas upwards. I found one at 8½ guineas quite irresistible, with its long Russian tunic bordered with fur. Simple dance frocks are a speciality of Ninette, and fairylike creations in georgette with tiny buttons down each side and billowing overskirts of gold lace can be secured for 8½ guineas, complete with floating scarves to match; while 7½ guineas is the modest price of several models.

[Continued overleaf.]



Fawn kasha patterned in gold makes this graceful coat from Ninette's, bordered with dark fur.

A distinctive frock of multi-coloured chiffon velvet and black georgette introducing the fashionable tunic edged with fur. It is created by Ninette, 79, Shaftesbury Avenue, W.

WOMAN'S WAYS. By Mabel Howard. Continued.

Nursery Fashions.

I am sure even the strongest mind would fall a victim to the captivating little frock and coat depicted on page 55, and hasten to purchase them from P. Steinmann and Co., 185, Piccadilly, W. Pure white lambswool lined with silk fashions the coat, and frilled organdie the frock, the latter encircled with blue and pink ribbon. For Steinmann's is certainly the home of ideal outfits for tiny tots—from sturdy smocks and tunics of shantung and haircord to entrancing party frocks edged with lace and ribbons, not to mention coats trimmed with white bunny fur for great occasions. Cosy woollies for the nursery and out of doors are another important departure, and complete layettes are obtainable at attractive prices. Exquisitely worked lingerie for "grown-ups," hand-made and trimmed with real lace, is always to be found in these salons; and lovers of beautiful lace will hardly need reminding that this firm are well known connoisseurs of laces from every country.

The Art of Tailoring.

Tailored suits for important occasions are becoming more and more fashionable. Faultless tailoring is, of course, essential, and there is no greater expert on the subject than H. J. Nicoll, of 114, Regent Street, W. It was there I saw the distinctive three-piece suit portrayed below. Built of sand tricotine trimmed with nutria, the graceful



Sand-coloured tricotine trimmed with nutria and embroidered with silk braid introducing touches of gold makes this well-tailored three-piece suit from H. J. Nicoll, 114, Regent Street, W.

cape is generously embroidered in silk braid with touches of old gold. The straight frock is decorated in the same manner, with a pennon of cerise panne velvet adding a deft touch of colour. Coats and skirts in suitings and tweeds betraying the famous Nicoll cut can be obtained from 9 guineas upwards; and slim wrap-over velour coats trimmed with fur are 13½ guineas. The new wool gabardine raincoats can be secured in really lovely shades of russet, pervenche-blue, and yellow. They cost only 5 guineas each; and ardent motorists must not fail to note the comfortable coats of Nicoll fleece in grey marl over-checked in soft pink, available for 9 guineas. With the hunting season just upon us, it is an opportune moment to remind enthusiasts



Straight from Scotland comes this attractive knitted suit in rust-wool checked with quaker-coloured artificial silk. Sketched at Greensmith Downes, George Street, Edinburgh.

that this firm are justly famous for their riding habits, destined for side-saddle or astride.

Ermine Tassels and Cowboy Pockets.

Dress shows are the all-important functions of the moment, and I must warmly congratulate Gooch's, Brompton Road, S.W., on their recent parade of mannequins. Amidst so many attractive and really wearable models it is difficult to single out any individual toilette. Few could resist the fascination of an evening frock in black georgette with a double tablier of lace in front edged with tassels of ermine, or a wrap-coat of kasha in two shades of leaf-

brown, with square "cowboy" pockets buttoned on each hip! A charming wrap of quite another genre is pictured below. It is expressed in



Uncrushable cashmere trimmed with beige hare is allied by Gooch's, Brompton Road, S.W., in this graceful wrap for the autumn.

beech-brown uncrushable cashmere trimmed with beige fur. The autumn bride, too, was represented, robed in a sheath-like frock of white crêpe-de-Chine entirely embroidered in crystals. Her veil floated over her shoulders, developing into a train at the back; and attending her were four bridesmaids, two in jade and two in coral moiré, their flaring frocks edged with ruched ribbon. They wore seductive little caps of net and rosebuds, and carried lovely bouquets of malmaison carnations.

Woollies from Scotland

Silk and wool as a medium for tailored suits is enjoying a distinct vogue this autumn. These are really sound investments, for they serve a double purpose—that of sport and town wear. Sketched in the centre is a particularly desirable model from Greensmith Downes, 143, George Street, Edinburgh. It is carried out in rust wool, with the skirt and revers checked in quaker artificial silk. The price is £7 17s. 6d.; and for £5 15s. 6d. one may become the possessor of a three-piece suit in pure Shetland wool bordered in contrasting shades. Jumpers and cardigans of every description range from 13s. 11d. upwards. An illustrated brochure, giving full details, will be sent gratis and post free to all readers.



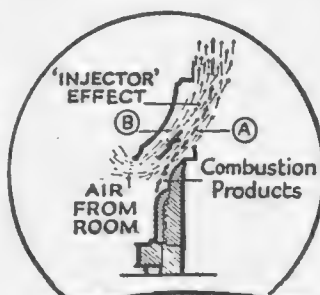
A Warm Welcome Home

Study by Gordon NICOLL

Instant Warmth with Perfect Ventilation

In winter-time, more important even than heating is the question of *fresh air* in a room. How the one is ingeniously made to provide the other, explains the amazing popularity of the Radiation Gas Grates, which embody the patent "Injector-Ventilator." This exclusive feature ensures a constant steady circulation of pure, fresh air in the room, with avoidance of draughts, and has the full approval of the Medical Profession.

The Radiation Gas Grates have two openings under the canopy leading to the flue. The lower or "Injector" opening (A) carries away the entire combustion products, and the upper or "Ventilating" opening (B) carries away a large volume of air drawn from the room. The ascending current through the lower outlet



promotes by Injector-action the ventilating function in the outlet above; the result is that while pure radiant heat is distributed throughout the room the air of the room is changed a sufficient number of times to ensure an agreeable and healthy atmosphere being maintained.

However tastefully your room may be furnished and decorated, there is a Radiation Gas Grate that will suit it admirably. A variety of designs can be seen at your Gas Show-rooms. Also at Ironmongers', Stores, or at any of the show-rooms of the Radiation firms named below.

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When you buy a Gas Grate, look for the name of one of the following six firms which constitute RADIATION LTD., the largest manufacturers of Gas Appliances in the World.

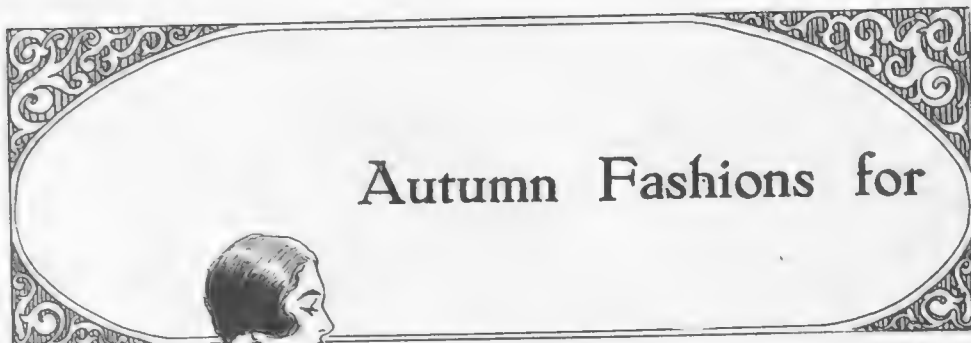
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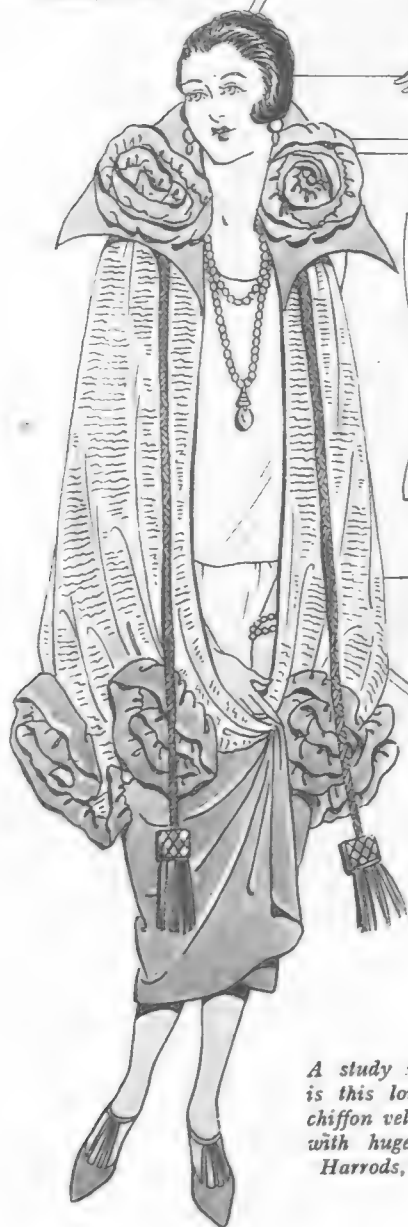
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WILSONS & MATHIESONS Ltd. - 76 Queen Street, E.C.4
JOHN WRIGHT & CO. - 21 Queen Victoria Street, E.C.4



The new square crown is a distinctive feature of this black-and-white broché hat trimmed with two gay feather mounts. It hails from Gorringes, Buckingham Palace Road, S.W.



Autumn leaves in silver and crystal decorate this entrancing evening frock of petunia velvet from Debenhams and Freebody, Wigmore Street, W.



A study in sapphire and gold is this lovely evening cloak in chiffon velvet and tissue adorned with huge roses of velvet. At Harrods, Knightsbridge, S.W.



Cerise and blue brocaded ninon has been artistically draped to form this graceful tea-gown, which may be studied at Marshall and Snelgrove, Oxford Street, W.

At Home and Abroad.



An amusing mount of ostrich feathers escaping from a large gold button has been chosen by Gorrings to ornament this hat of brown panne and plissé ribbon.

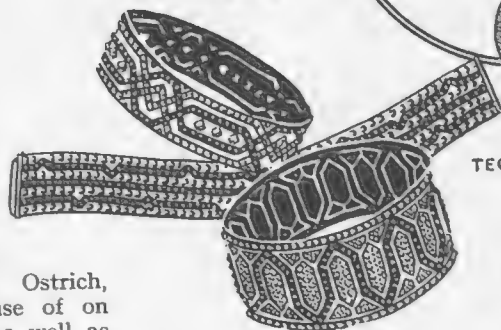
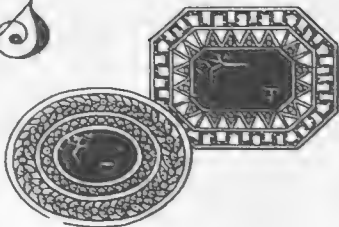
A charming afternoon frock of cream lace over black marocain, relieved with touches of gold embroidery. It was sketched at Harvey Nichols, Knightsbridge, S.W.

Bands of moleskin reinforce this delightful autumn coat of a deep mole velour, sponsored by Dickins and Jones, Regent Street, W.

A silken fringe and panels of Egyptian embroidery lend distinction to this coat frock of brown wool marocain from Peter Robinson's, Oxford Street, W.

Olive Heward

Frivolities



TECLA



Feathered Fans and Slippers.

PARIS. The last "frivolities" just out in Paris are of an incomparable lightness. Many of them owe their fairy grace to the fluffy daintiness of ostrich plumes. Ostrich, being *de rigueur*, is made use of on every occasion by the *couturier* as well as by the *modiste*. The fascinating satin morning slippers worn by the *élégante* on her bare feet are edged with an ostrich fringe; an ostrich fan imparts the effective final touch to her gorgeous evening gown.

Shades of "Tom Thumb."

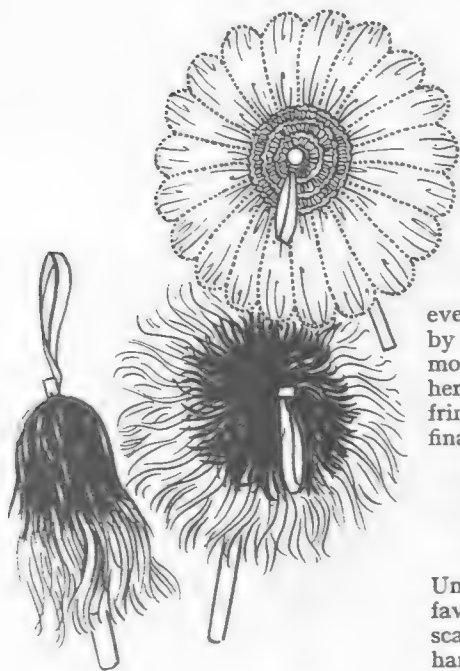
Ostrich plumes are therefore fashioned into innumerable shapes, all different, yet rivals in seduction. Uncurled, glazed, or clipped ostrich is the favourite material used for feather boas or scarves, and is introduced into collars or handbags. The "Tom Thumb" umbrella, for which we profess an ever-increasing liking, is becoming smaller and smaller every day; this is evidenced by the fact that it is nowadays presented in a screen, and can be easily carried in one's travelling bag. A novelty to be noted is that the simple handle finished off by a silk tassel has been superseded by a little vanity-case fitted with a powder-box and puff, a mirror, and three small cases for the lip-stick, the "crayon" for the eyes, and a little perfume-bottle, all hidden by silky tassels. A real handbag is sometimes fitted to the handle of the "Tom Thumb" umbrella; it is generally made of braided leather in a harmonising shade.

Jewelled Vanities.

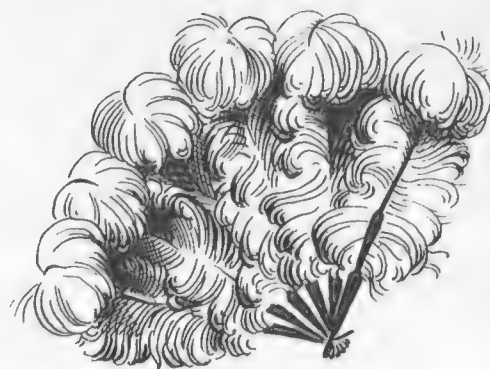
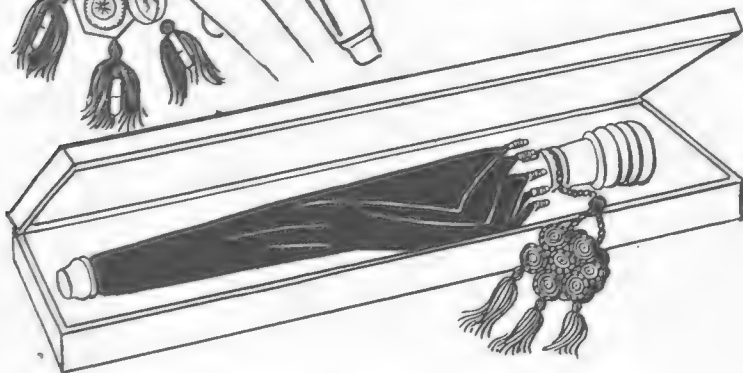
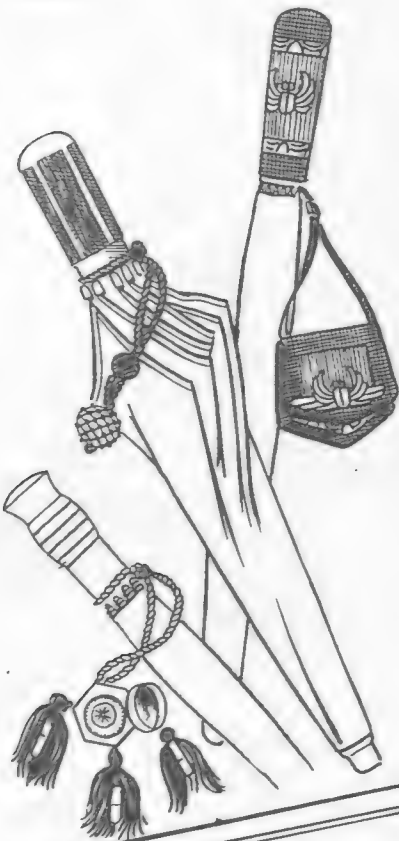
A final mention must be made of jewels, which are daily becoming more and more important in feminine toilettes. Two years ago nearly every *élégante* used to wear a necklace and two or three bracelets. The very simple gowns of the present fashion call for these becoming ornaments. Yet, on account of the increased value of pearls and gems, few are the fortunate who can indulge in a profusion of jewels. This accounts for the vogue of imitation jewels, which are even patronised by the *couturiers*. The collection is exhibited by mannequins

adorned with a luxury of jewels. The latest caprice consists in matching the gems of the necklace with the shade of the gown and of the embroidery. We profess a decided liking for long and decorative earrings, large supple bangles, and important brooches. One enormous gem fastened to a tiny silk string is worn to rival the pearl rope. It is even whispered that our spring gowns will be finished off with belts of jewellery. This is still but a rumour. Let the mournful winter with its pageant of icicles pass, and then let us rejoice in the prospect of jewellery that will add gorgeousness to our summer finery.

JULIETTE LANCRET.



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(P. 272.)

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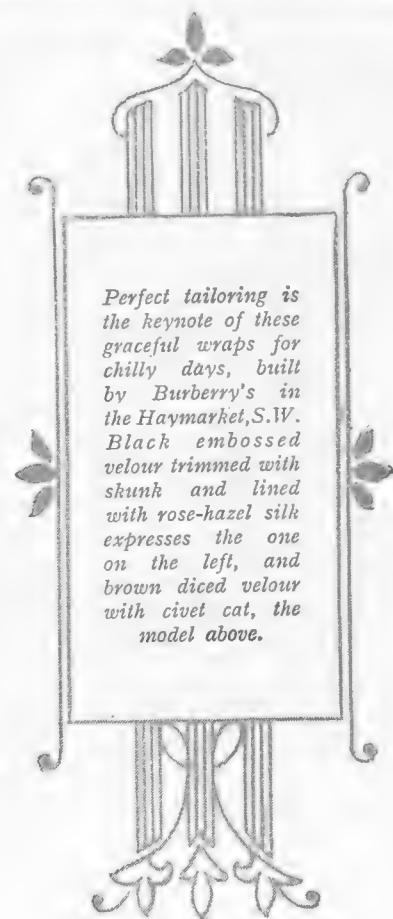
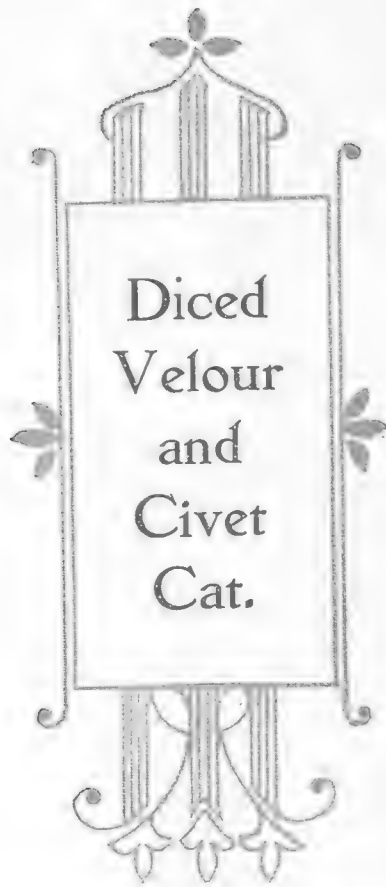
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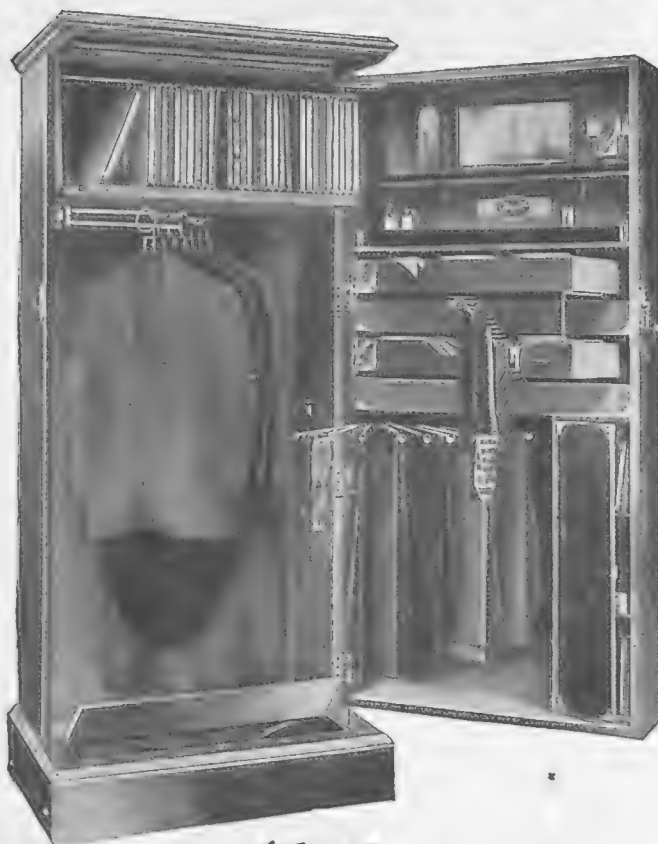
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Palace of Industry. Stand T 820.

EXCELLENCE must stand
the acid test of Com-
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There has seldom been a
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worth that has not had its
imitators, therefore compare
—and remember that only
Compactom can build a
Clothing Cabinet.

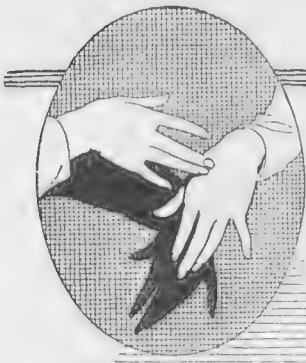
Each bears its trade-mark—
a small thing to look for
but a big thing to find.

Keeping Step with Fashion.

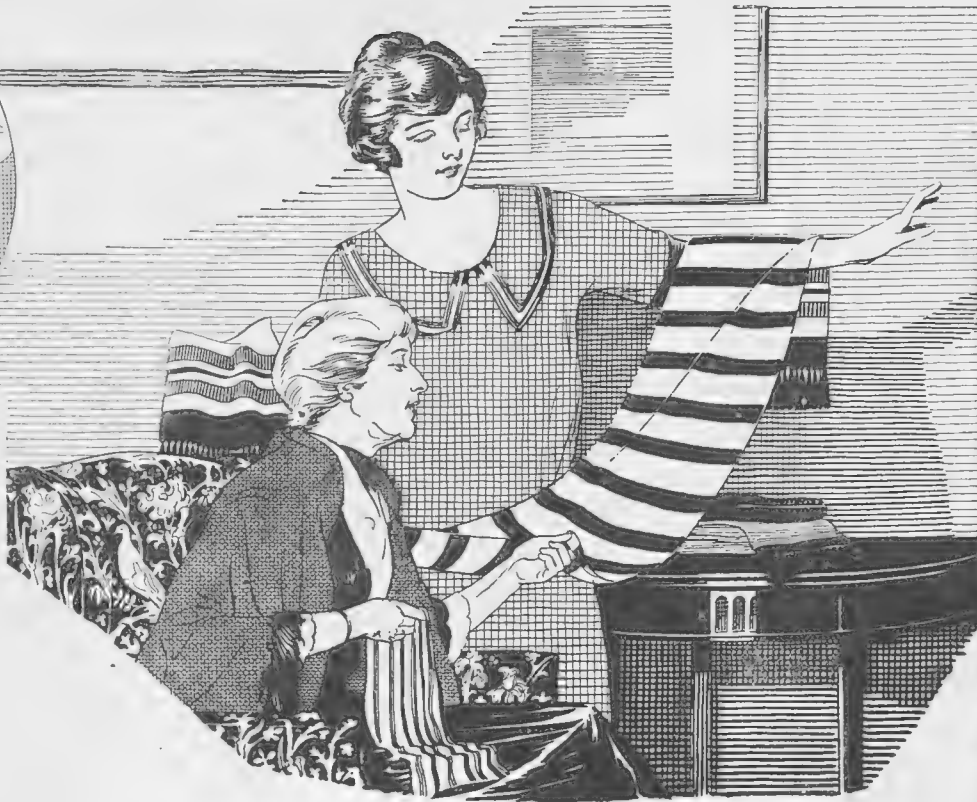


A quartet of well-built shoes which owe their origin to Abbott & Sons, 58, Regent Street, W. The models on the left (top) are of crocodile skin, and those on the right (top) are of white suede. Silver tinsel makes the pretty affairs on the left below, and patent leather those on the right.

PHOTOGRAPHS BY DOROTHY WILDING.



The woman who uses Lux need never worry about her hands. Lux is as mild as the finest toilet soap: it leaves the hands white and soft.



Lux for everything you wash yourself

It is the softness and loose texture of wool that makes it warm. To keep the warmth in woollens wash them only with Lux—scarves, jumpers, woolly coats, woven underwear—even rugs and blankets. And use Lux, of course, for all silks, crêpes and other fine materials.

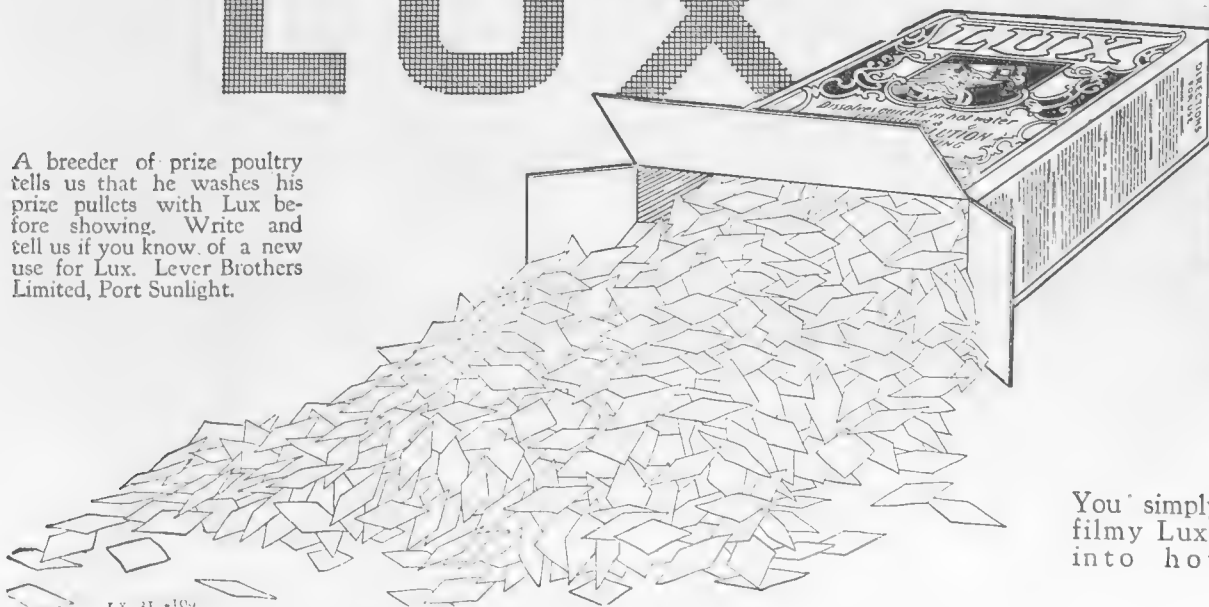
In fact use Lux for everything you wash yourself. It is just as easy

as washing your hands. The filmy Lux diamonds are made to melt instantly into a rich foam of almost magic cleansing power, which yet is gentle to the frailest fabrics.

Be sure you get LUX—in the familiar carton. So-called substitutes, sold loose, are thick shreds of ordinary soap. Lux is unique: make sure you get Lux.

LUX

A breeder of prize poultry tells us that he washes his prize pullets with Lux before showing. Write and tell us if you know of a new use for Lux. Lever Brothers Limited, Port Sunlight.



1. Toss Lux into hot water: whip into lather



2. Add cold water to give required temperature.



3. Dip and re-dip in this pure rich lather.



4. Rinse in clean water. Squeeze water gently out, without wringing

You simply toss the filmy Lux diamonds into hot water.

An Interview with

"*M*R. CHRYSLER, why did you build the Chrysler Car?"

"Because I have been convinced for years that the public has such a car as its ideal . . . a car adequately roomy for five people yet not extravagantly large and heavy when required for only one or two; economical to own and to run. And, above



The Phaeton Touring Car

all, embodying first-class quality from head-lights to tail-light."

"Will you state your conception of that ideal car?"

"My conception is that of scores of thousands whose requirements are practical, not visionary.

The Car That Most Drivers Want

"What these drivers want is, briefly, this—
"A perfectly - balanced six-cylinder engine with top speed of over 70 miles an hour, fine performance; petrol and oil economy; simplicity and accessibility throughout; lots of room; real comfort; driving convenience and ease; light weight; wheel-base built to fit into an ordinary garage; quality materials and workmanship; attractive appearance; complete modern equipment."

"How did you set about building a car to meet such an ideal, Mr. Chrysler?"

"The plan has been growing in my mind

for years, and about four years ago the car we now offer began to take definite shape.

"The first step was to get the help of two or three engineers I know, each a specialist in his particular field.

Nothing To Hinder Ideal Design

"There were none of the usual engineering handicaps; no existing machinery, tools, jigs and dies to be considered; no pre-determined factory organisation to hamper us; no executive fads or whims to be satisfied. We have made no compromises. These engineers of ours have solved scientifically every vexing problem of the past."

"And what has been the result of that policy, Mr. Chrysler?"

"Well, while owners will appreciate the fine features of our design, every engineer in the industry will know that they mean the highest quality job that can be built."

"Why did you follow such rigid standards?"

"To make our car truly ideal. I tell you emphatically that anything less than the finest would take years off the life of this car. You know that the best results—in looks, in performance, in economy, in durability—can't be obtained without the best design, materials and workmanship."

"Are some of these Chrysler superiorities where the buyer can see them?"

"One look at the car will answer that question.

Extraordinary Air of Distinction

"Your good taste will tell you at once that here is perfect balance of proportion and blending of line. You will also feel that here is

an exceptionally fast car, largely because it is built so low to the ground.

"Your first glance tells you how attractive the Chrysler is; but it does not tell what it gives in the way of generous interior space.

"So skilfully have the engineers manipulated the elements of weight, length and space that you are actually subjected to what amounts to an optical illusion. You receive the impression of length far beyond the actual fact; and when you step into the car you find that the apparent illusion, in so far as space is concerned, is not an illusion at all.

"You are literally amazed at the generous space, which confirms the first impression of length.

"You may judge for yourself of the door handles and inside appointments. I can only say you could find nothing finer.

"No car has, or could have, better upholstery. Try the seats for yourself. You've



The Imperial Saloon

heard a lot of talk about sitting 'in' a car, not 'on' it; but here's a car in which that quality is self-evident.

"Bear in mind that this car is built for the owner-driver, then look at the controls.

The Chrysler Six

W. P. Chrysler

First of all, there's the perfect balance of the instrument board. Secondly, there's absolute completeness, all right in front of the driver's eyes, and so simple you can scarcely believe it's all there—ammeter, oil pressure, petrol gauge, engine temperature gauge or radimeter, speedometer, light control, ignition switch, carburettor adjustment.

"Now let us look inside the bonnet. I'll venture the opinion that you never saw such a clean-cut, simple and accessible engine. It is free from mechanical novelties, but two of its worth-while and unusual features are the oil-filter and the air-filter.

"Vibrationless power at all speeds is another notable feature. So perfect is the balance of reciprocating parts, and so painstaking is the workmanship, that the Chrysler engine is truly without vibration. A ride in the Chrysler is a revelation of smoothness.

"Examine the four-wheel hydraulic brakes on the Chrysler. Here is a *real* four-wheel braking system—velvety soft, more certain

but also the torsion strains of front-wheel braking.

New Mounting of Springs Prevents Sidesway

"Remember that disagreeable sidesway you have frequently experienced? That was due to springs close to the frame and parallel to it.

"Now look at the Chrysler springs. Note how far apart they are; how they are mounted close to the wheels and parallel to *them*, not to the diagonal sides of the frame. "The result is the total elimination of sidesway, and this, joined with the flexibility of long, flat spring-leaves, and the taking up of road jolts by snubbers, produces in the Chrysler a riding ease never before attained in any car."

"And, does the Chrysler car fully satisfy the public ideal you set out to realise?"

"The best answer I could give is to ask you to read the specifications and then take a ride in the car.

"Here are just a few plain facts, based on thousands of miles of driving under all sorts of roads and traffic conditions:—

"Average petrol consumption over 24 miles to the gallon.

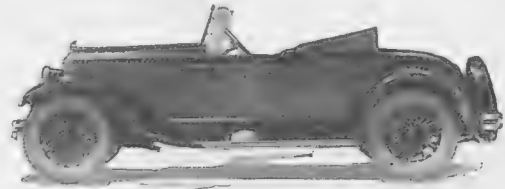
"Over 25,000 miles without having to clean carbon—or grind valves—or make any adjustments—and the engine still running sweetly as a watch.

"Seventy-five, miles an hour, absolutely without vibration, after 25,000 miles of continuous driving.

"Develops more than sixty-eight horsepower—and that from an engine of 3-inch bore with an R.A.C. rating of 21·6.

"Over-all length of touring-car only 160 inches, yet room enough for five adult passengers.

"Touring-car weight 2650 pounds, yet as steady riding as any two and a-half ton car, with a low centre of gravity that produces a really wonderful riding comfort.



The Two-Seater

"Extra large tyres—30-inch by 5·77-inch Semi-Balloon—good for extraordinary long mileage.

"If these do not meet the ideal of more experienced drivers than any other car in the world, our experience and judgment have led us astray."

"But isn't such a car—one of such wonderful abilities and built of the best materials on the market—beyond the reach of the very people to whom it is the ideal?"

"I'll leave that to you; for the one thing in the whole car of which I am most proud is the price."



The Brougham

than a mechanical brake, perfect in equalisation, fast and positive in control.

"And have you noticed the tubular front axle? This Chrysler front axle design not only takes into consideration the static load—the up-and-down strain, you know—

Full particulars of this remarkable new car can be obtained from

MAXWELL-CHRYSLER MOTORS, Ltd.

Maxwell Works, Mortlake Road,
KEW GARDENS, SURREY.



Motor Dicta. By Heniochus.

A Darracq Triumph.

The three Anglo-French Darracq cars showed their superiority over all the other entrants for the 200-miles race promoted by the Junior Car Club and held on the Brooklands track on Sept. 20. So even were these cars in their respective speeds that the three drivers (Messrs. Lee Guinness, George Duller, and Major H. O. D. Segrave) drew lots before the race as to the order in which they should follow each other round the track, as it was impossible for all three cars

appeared to have to do was to sit quiet at the wheel and let the engines do the rest to win the victory.

Cycle-Car Class Winners.

In the 1100-c.c. class of this 200-miles race the Salmsons justified their position as favourites in the betting by O. Wilson Jones winning, driving Salmson I., at 85.70 miles an hour, as he completed the course in 2 hr. 21 min. 24.3-5 sec. While twenty-four cars started in the 1500-c.c. class, of which but twelve finished, seven competitors only

faced the starter in the 1100-c.c. cycle-car class, and only two completed the 200 miles, as Mr. F. N. Pickett's Frazer-Nash, driven by E. Ringwood, was second to the Salmson, averaging a speed of 74.06 miles an hour—not bad for a two-cylinder air-cooled car competing against a four-cylinder water-cooled engine, as fitted in the Salmson. Out of the eight Austins to comprise the field in the 750-c.c. class, Gordon England gained a well-deserved victory on his specially tuned-up Austin "Seven"

compounded mixtures for racers will now have learnt that the ordinary fuel supplied is good enough for the speed as well as for the touring vehicle. The Alvis car, driven by Halford, finished fifth, and Cushman on the Bugatti was sixth, their respective speeds being 91.39 and 90.91 miles an hour, as compared with the 92.91 of Joyce's A.C., which ran into fourth place. The other two Alvis were seventh and eighth, with the Aston-Martin-engined Eric-Campbell ninth, followed by a Bugatti tenth, Coe's Horstman eleventh, and Eaton's side-valve Aston-Martin twelfth, showing that the last-named, after three years' hard racing, is still capable of standing up under the severe strain entailed by so long a race. Its speed was 79.55 miles an hour—a pretty high rate of progression for a 1½-litre car to be the slowest in its class. Parry Thomas suffered from tyre trouble, so could only complete seventy out of the seventy-three laps in the three hours' time-limit allowed for the event. Like all new cars, the Warwick failed to complete the course, and retired early in the event, after six laps, with clutch trouble. Neither the Ceirano in the 1500-c.c. class nor the Newton in the 1100-c.c. class started, which was rather disappointing, as these and the Vogova—an absentee in the 750-c.c. division—were models that the public would have liked to inspect for the first time. Possibly some future event may bring them to this track. There is no doubt that the race was a popular one for the public, as, for the first time in its existence, the police superintendent estimated that he had 30,000 spectators to keep in control; but, fortunately, they all were orderly, notwithstanding



THE NEW 10-23-H.P. TALBOT SPORTS MODEL: WITH MR. F. W. SHORLAND AT THE WHEEL.

Our photograph shows Mr. F. W. Shorland, the sales manager of Clement-Talbot, Limited, at the wheel of the new 10-23 Talbot sports model, which has been entered for a number of hill climbs and speed trials organised by various clubs in the south of England.

to lie on the same spot on the banking at the same time. Guinness was the lucky one and drew the first position, Duller the second chance, and Segrave the third, and in that order these cars circled the track for seventy-three laps, never more than two dozen yards between them. It was a triumph of regularity and design, as they won at a speed averaging 102.27 miles per hour for the complete race, breaking all existing Brooklands records for that distance, besides winning the André Gold Cup and the 1500-c.c. class trophy. To complete 200 miles in 1 hr. 58 min. 30.1-5 sec. is a feat, and all three cars finished inside two seconds, proving it was no mere chance, but real sterling merit. The race was run very much faster than that of last year (when the winner finished at slightly over 93½ miles per hour), and the world's records were broken by the three Darracqs for the distance for all cars, irrespective of engine capacity, as far as the Brooklands track figures are concerned, and (subject to the ruling of the International Federation of Automobile Clubs) for world's records as well. These super-charged engines were at least ten miles an hour faster than their competitors, but they were by no means driven out to their fullest capacity, as their nearest rival, the A.C., averaged 92.19 miles an hour, while the Darracq had lapped the course in practice at 106 miles an hour. I timed Guinness to complete his first standing lap at a speed of 85.57 miles an hour, and his eighth lap at 103.11 miles an hour; and the speed of the A.C. on the tenth lap was 101.4 miles an hour, so it can be seen that the winners were by no means pressed. Shell oil and motor spirit, Rapson tyres, and K.L.G. plugs all stood up to the high speed of these Darracq cars without faltering, so that, after the word "Go" was given, all that the drivers

at a speed of 75.61 miles an hour; while Gordon Hendy finished second on his Austin, averaging 68.55 miles an hour—all the others breaking down from one or other mechanical cause. At the same time, these tiny four-cylinder-engined vehicles showed what an advance has been made in design and construction to permit such small, light, four-wheeled cars to hold the track at such high speed. B.P. spirit shared in the victory of these two small classes, as the Salmson and Frazer-Nash and the Austin cars all used that motor spirit. This is highly interesting, as no special racing dope was used by any of these drivers.

Cars that Finished.

Out of the twelve cars that completed the 200 miles in the 1500-c.c. class, C. M. Harvey, F. B. Halford, and A. G. Miller (all driving Alvis cars) and H. S. Eaton on the Aston-Martin, all used B.P. motor spirit, so that people who imagine that it is necessary to use



AIR ENGINES NEARING COMPLETION: A NUMBER OF THE FAMOUS 450-H.P. NAPIER AERO ENGINES AT THE WORKS.

This photograph gives an interesting insight into the number of aero engines which are now being turned out by the firm of Napier. The famous 450-h.p. model has proved a tremendous success both in the Royal Air Force and in racing and commercial flying circles. The greatest care is taken in the manufacture of aero engines, each engine being built twice over, as, after its first bench test, it is taken down completely, examined, and reassembled for its final test.

standing the suggestions that motorists are terrible folk and a danger to all the world, as some of our Yellow Press contemporaries are inclined to shout.

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The extension to our
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725.—Afternoon frock of lace with Jap lining throughout, full fitting. Colours: mole, grey and navy, also black. **98/-**

191.—Matron's outside dress in a soft silk and wool marocain with georgette vest and small collar. Specially made with waist 40 ins. and hips in proportion and full skirt. Lined through with Jap silk. Colours: mole, grey, sapphire, navy, brown, also black. **98/-**



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these Overcoats defy continuous rain and exclude the keenest wind, although they retain the natural ventilating properties of unproofed fabrics.

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when we can make you a replica of your hair
as it used to be—a Toupé perfectly natural in
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Costumes and Suits, 7/6;
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'ESME'

A delightfully warm and cosy coat in Mole Velour, decorated with series of picots on collar, cuffs, front and back, strapped braid on belt and sides and trimmed Mole Coney.



'SHERWOOD'

is expressed in Russet Brown Velour. In general design it follows the fashionable long, straight lines, but is slightly gathered at the waist in front. Finished with a handsome Nutria cape collar.



'PAULETTE'

An exceedingly smart model, designed on novel lines in Stone Grey Velour, with inlaid strappings of Black. The back is cut quite straight and the coat is half-lined Satin Merve.



'DESIRÉE'

This charming coat is carried out on the fashionable long, straight lines in fine Havana Brown Velour, decorated braid of a darker shade and trimmed fawn fur collar and cuffs.

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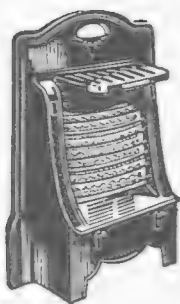
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For the winter it is a difficult problem, this. The drawing-room is occupied, the dining-room is not the place; of course, there's the library, but no fire is lit for unexpected needs

like these. If, however, there's a BELLING ELECTRIC FIRE there the matter is solved. You can switch it on and retire to your cosy chair in warmth and comfort, and the rest of the world can go hang.

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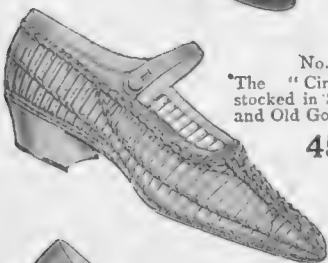
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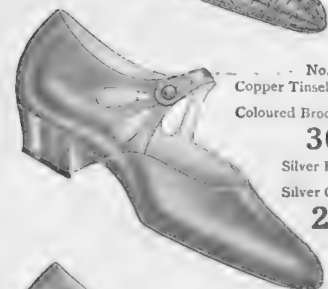
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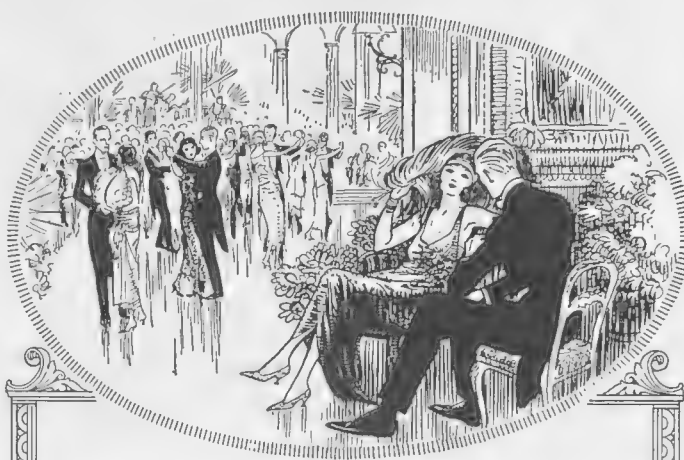
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FOR Social Functions, where eyes turn
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The 'Mayflowa' Dance and Evening
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The Shoes illustrated are typical examples
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The "Circe" Shoe,
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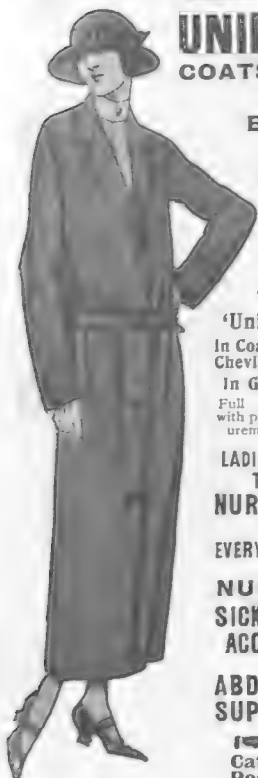
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Simple Slip-on beaded Georgette
Frock, of exceptional value. Cut
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artistically beaded back and front
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Price In Black only.

Also similar design in silk crêpe-
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The Beltless Tunic Frock
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Produced in black Chiffon
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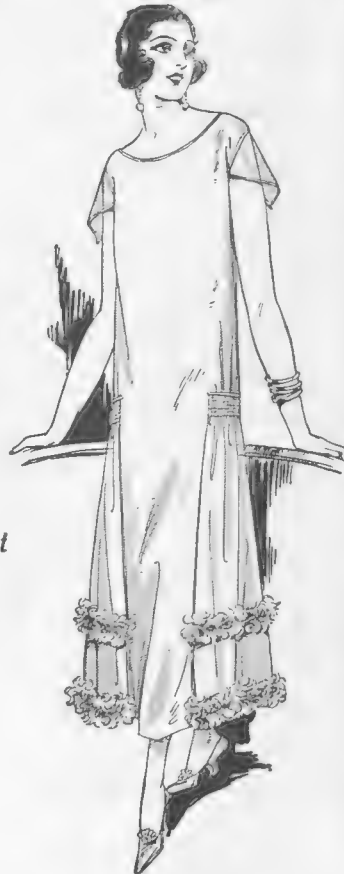
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Colours: Rose Pink, Hydrangea Blue,
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produced in heavy quality Silk Georgette,
lined with crêpe-de-Chine. Marabout
and Ostrich feather trimming interpret the
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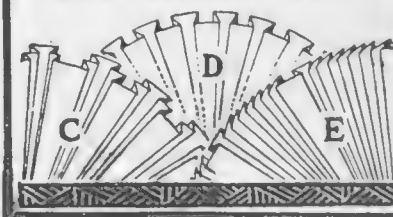
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1/6 AND 2/6 PER BOTTLE
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Whether you wish to reduce many inches or just a few, there is nothing so satisfactory as these wonderful Rubber garments, lined on the inside with absorbent cotton, and covered on the outside with silk jersey or mercerised or cotton mesh. This is a style without lacing—in fact, a regular Warner Wrap-Around—which has all the comfort and reducing qualities of rubber, without the appearance or unpleasantness of ordinary rubber. No odour. No discomfort.

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New Cardigan of soft Scotch Wool, knitted in original designs of Fair Isle colourings. In lovely colour combinations on grounds of Brown, Tan, Putty, Mole, Rust, Nigger, Fawn, Brick & Black. **75/6**

Jumper to match, with V-neck and sash. **69/9**

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FOR AUTUMN

Be sure to write for the new "PAMELA HAT" portfolio. A glance inside will intrigue your interest in the rare beauty and superb quality of the latest models.

All milliners of prestige sell the "PAMELA HAT."



For Little Ladies!

Apart from its unrivalled beauty the "PAMELA HAT" is made in many sizes and half-sizes that provide a correct and comfortable fit for every head. Their lovely shapes, are derived from skilful artistic moulding in soft, pliable materials that retain their original beauty without harsh stiffening or heavy framework.

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The
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Modesty Jumper Slip Fronts

In various Real Laces, from **9/6**
The Set—Collar and Slip, **55/-**

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Latest Models in finest Lingerie—hand-made and best materials, at moderate prices—sent on approval.



HIGH-NECK NIGHTDRESSES in Nun's Veiling, Silk and Wool, Cambric and Nainsook. **27/6**.

Cami-Knickers in Crêpe-de-Chine and Nainsook, Chemises, Knickers, etc.—Latest Styles. Inspection invited.

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Fitted Handbag

Beautifully finished in Black, Navy or Brown Bold Seal or Morocco: also Fawn or Mole Velvet Calf; lined throughout Moire Silk. Fitted inner division, memo tablet, pencil and mirror. Size 9 x 6 ins. Post free **28/6**

Handbag Section Ground Floor.

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HARRODS LTD

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Model Frocks & Gowns

MANY dainty Models in afternoon or semi-evening Gowns, are now to be seen in our Salons, as well as a good Selection of White Crêpe-de-Chine Frocks suitable for the Tropics:

"Julie."

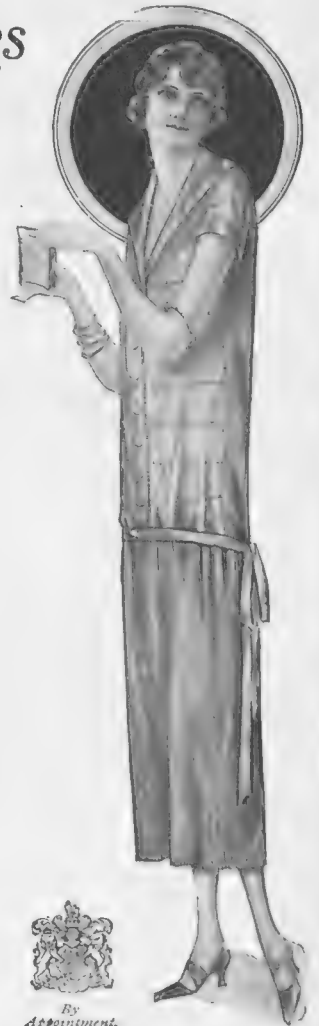
An attractive Gown in good quality Crêpe-de-Chine, the front of the bodice being adorned with dainty drawn-thread work, while the back is very finely pleated from yoke to hem. In Beige, Chamois, Champagne, Navy or Black, it makes a delightful afternoon frock. In Ivory this Model is very suitable for Overseas wear.

PRICE **8** GNS.

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By Appointment.



NEW AND ORIGINAL
KNITTED SUIT
DESIGNED
ESPECIALLY FOR
SMALL FIGURES.

SMALL WOMEN'S
KNITTED SUIT (as sketch), made from the best quality woollen yarn, in marl mixtures with facings in plain colours; the collar is adaptable and can be worn high to neck. Designed exclusively for Marshall & Snelgrove for town or country wear.

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Intending purchasers are strongly advised to inspect our stock before coming to a final decision. Practically every garment that we offer for sale is worked on the premises by our own highly-skilled furriers from carefully selected skins. By handling the skins from the raw state up to the finished article we detect and reject all inferior skins, and at the same time eliminate all intermediate profits, and therefore claim, with the utmost confidence, that the values we offer are absolutely unbeatable. The fur neckwear illustrated will be fashionable during the forthcoming season.

ATTRACTIVE LONG FUR STOLE (as sketch), worked from soft pelted natural black skunk skins, lined crêpe-de-Chine to tone.

PRICE
29 Gns.

The same tie with two squirrel tails at end ... **29 Gns.**
In marten dyed or sable dyed fitch with squirrel tails ... **29 Gns.**
In natural mink ... **65 Gns.**

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(INCORPORATED)
Wigmore Street,
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RAY'S ADJUSTOGRAPH: The Exclusive Transformation.

Ray's toupets and transformations are beautifully made, of naturally wavy hair which can be relied upon to preserve the sleek outline and undulations demanded by Fashion, keeping colour and curl perfectly.

We match hair accurately, avoiding the least suspicion of artificiality.

The Adjustograph may be had on approval.

Prices: Transformation from 12 guineas; Toupet from 5 guineas—by instalments if preferred. Send for catalogue, post free.

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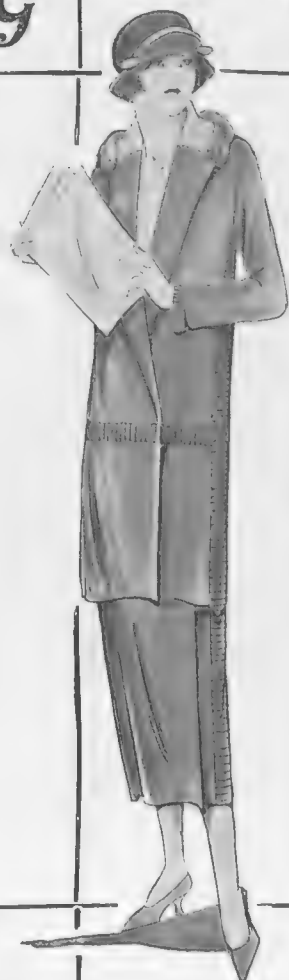
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9

GOOCH'S VOGUE & VALUE



The long, straight coat is now the accepted mode for Autumn tailored suits. At Gooch's you will find it carried out in a variety of different styles. Sometimes they are plain, sometimes belted, but always carefully tailored and moderately priced.

"Berkeley." An elegant Coat and Skirt in best quality heavy-weight Rep. Daintily trimmed with panels of folds in same material. The coat has a very becoming collar of royal blue face cloth, edged with grey Coney. Lined grey silk. Can be obtained in a few days in any fashionable colour.

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64

THE "VALLETORT."

ROBERT HEATH'S, Ltd., of Knightsbridge, newest dressy "Sou'-wester." This new Hat, which will withstand any weather, is most beautifully hand-made and stitched throughout in fancy silk on one side, lined black satin, and can be worn inside out if desired. In a variety of plain and fancy colours, and any combination desired.

Price **73/6**

Absolutely unobtainable elsewhere.



65

THE "ROILLO."

ROBERT HEATH'S, Ltd., of Knightsbridge, very smart "Pull-on" Hat, in Check Wool Mixture, with contrasting silk ribbon band and bow. Quite waterproof. Colours: jade and drab, rose and drab, mauve and drab, pheasant and saxe, pheasant and oyster, pheasant and cedar, pheasant and flame, pheasant and basil, brown and jade.

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ROBERT HEATH
of Knightsbridge.



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Rich Crêpe-de-Chine HAND-MADE LINGERIE

For many years we have made a special study of Lingerie, and have a world-wide reputation for the style, character and finish of our Underwear. Only reliable quality materials are used, and the cut and workmanship are perfect.

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In thoroughly reliable pure silk crêpe-de-Chine. In pink, ivory, coral, blue, mauve, lemon, green, and ochre.
NIGHTDRESS ... 49/6
CHEMISE to match ... 39/6
KNICKERS to match ... 39/6
LACE BOUDOIR CAP, in new design, with dainty frill in front, held in two rows of dainty-coloured ribbons ... 35/9

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Sent on approval.



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Silk Waterproofs supplied from **59/6**
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Light in weight, easy to carry. Colours: Fawn, Mole, Navy, etc. Belted **35/6** or unbelted design. Best Value in London.

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Patterns on request.

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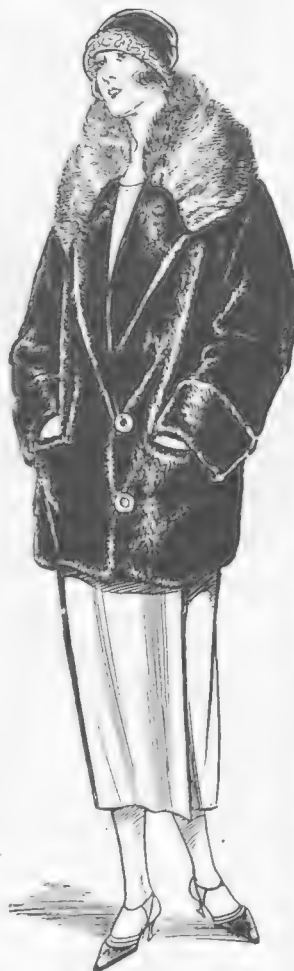
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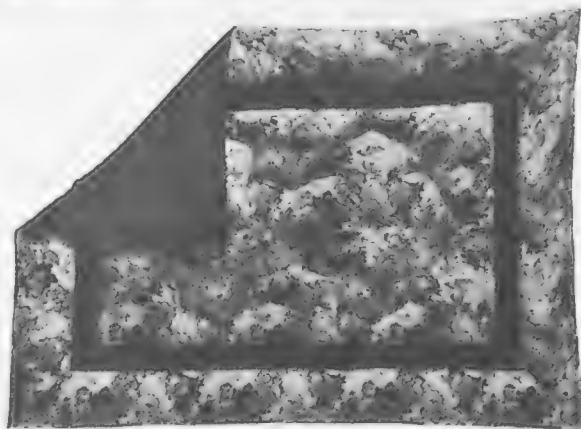
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GUARANTEED THE MOST PERFECT
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MELSO carries a guarantee neither to sag nor shrink, and to retain its original beauty after repeated washing and constant wear.

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TUBULAR**

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It is the hall-mark of superlative excellence and safeguards you against inferior foreign manufacture.

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PANTS,
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*A fine illustration
Prove that it is
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TO wear "CHILPRUFE" is to enjoy the luxury of silk with the safety and protection of Wool. "CHILPRUFE" is the finest PURE WOOL made into a fabric of surprising softness, without the sacrifice of durability. When making your next purchase of underwear, ask your Hosiery for "CHILPRUFE." Immediately you handle it you will be conscious of super quality and character.

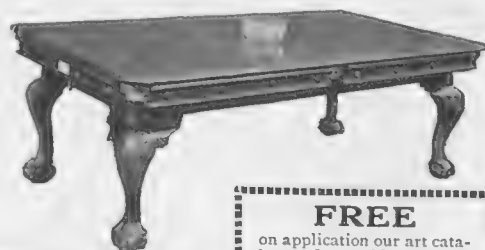
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THE CHILPRUFE MANUFACTURING CO.
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By appointment to
HER MAJESTY THE
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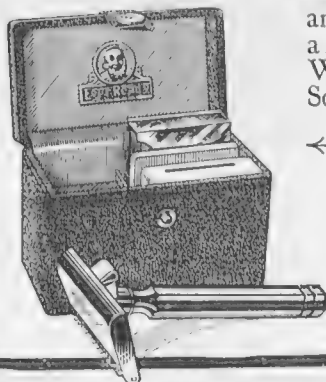
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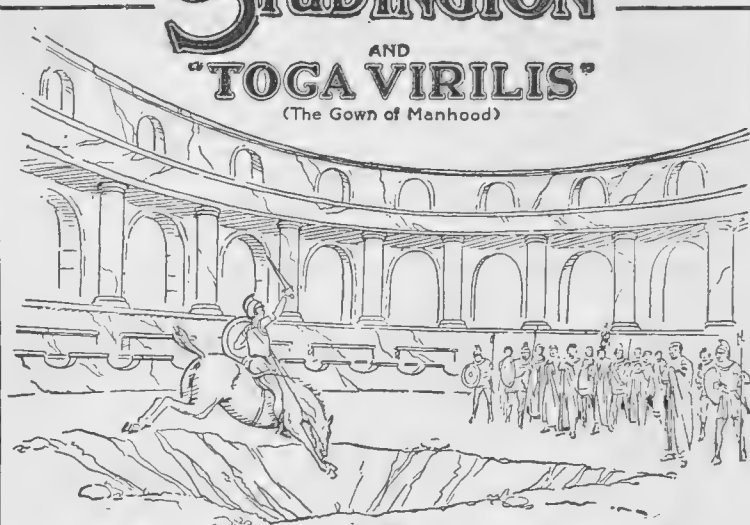
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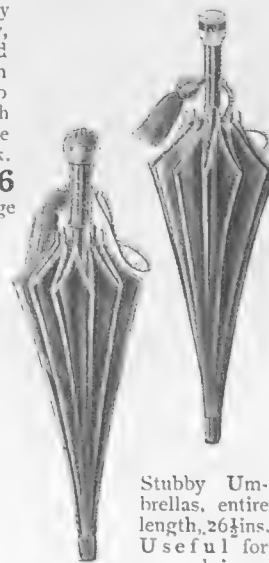
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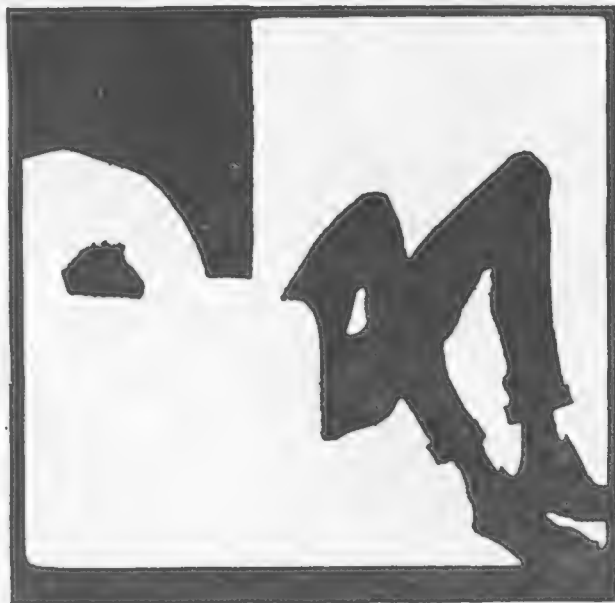
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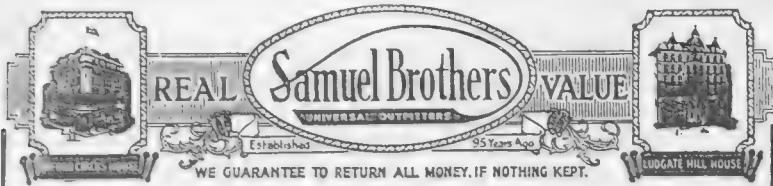
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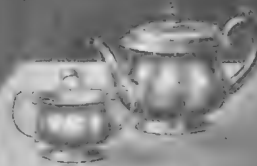
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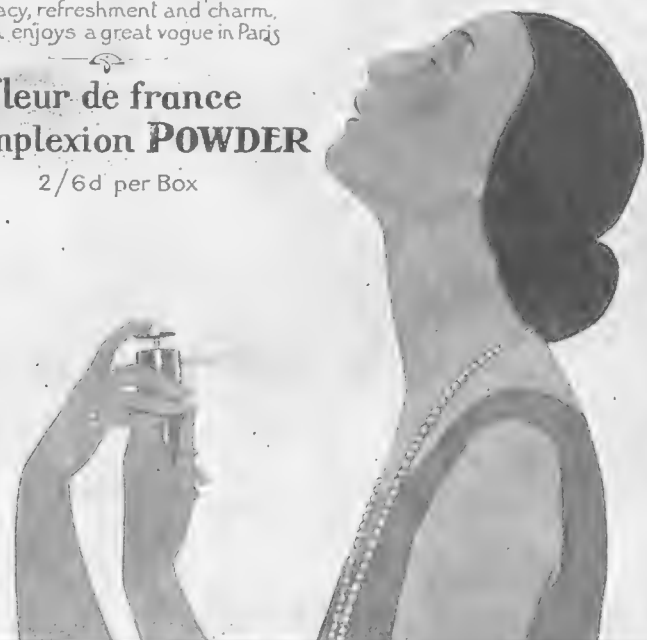
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WOMAN'S WAYS. (Continued.)

How Autumn Affects the Complexion.

Brown leaves blowing in the wind remind us that the year is growing steadily older, and to many women a glance in the mirror reveals the same unwelcome story. For autumn, explained Mme. Rubinstein, the well-known beauty specialist of 24, Grafton Street, Bond Street, W., in a recent interview, is naturally a trying season to even the youngest complexion, and her onslaughts need to be withstood with careful forethought. Chilly October winds and November fogs, she continued, tend to give one a bad circulation, and this opens and extends the pores of the face in the most unkindly fashion. The skin, too, unable to receive adequate nourishment, loses the firm, clear appearance of youth. Yet women need not, as they grow older, acquire this unmistakable look of autumn, provided they protect their skin. Mme. Rubinstein is only too glad to give her skilled advice to every woman who is anxious to retain her beauty and charm. She has, after years of devoted study, perfected treatments to develop and preserve the beauty of every individual type of skin, and to correct every flaw. The Valaze Beauty preparations include a remedy for all defects, and an essential basis to all skins is the Valaze Beautifying Skin Food (price 4s. 6d.), which purifies and whitens the complexion; while Valaze Pasteurised Skin Tonic (price 3s.) cleanses and nourishes.

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Strictly speaking, of course, one should never wash the face with soap and water, and to solve the difficulty

Valaze Blackhead and Open Pore Paste (price 2s. 6d.); and Valaze Sunproof Crème (3s. 6d.) is an admirable foundation to powder at all seasons of the year. These and a hundred other interesting beauty hints are included in Mme. Rubinstein's little brochure entitled "Beauty for Every

Woman," which will be sent gratis and post free to all who apply mentioning the name of this paper. And, by the way, I need hardly remind readers that for those who are unable to pay a personal visit Mme. Rubinstein will solve every problem through the post.

Well-Polished Homes.

Housewives have often wondered why their homes do not give evidence of the time and labour expended in the cleaning process. The answer is, more often than not, to be found in the fact that the wrong kind of polishing cloth is being used. Some of the cloths rescued from the rag-bag to be used as polishing cloths may be quite right for the purpose, but often they are altogether unsuitable. It is well worth while purchasing a reliable polishing cloth which has been specially woven to ensure excellent results upon furniture, upholstery, linoleum, glass, silver, and metal alike. An excellent example

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THE AFFAIR OF THE PINK PEARL.

(Continued from Page 37.)

"Will you loop back that rose curtain, Mademoiselle Elise? Thank you. Just hold it so."

The familiar click occurred. He handed a glass slide to Elise to hold, relinquished the tripod to Tuppence, and carefully re-adjusted and closed the camera.

He made some easy excuse to get rid of Elise, and as soon as she was out of the room, he caught hold of Tuppence and spoke rapidly.

"Look here, I've got an idea. Can you hang on here? Search all the rooms—that will take some time. Try and get an interview with the old bird—Lady Laura—but don't alarm her. Tell her you suspect the parlourmaid. But whatever you do, don't let her leave the house. I'm going off in the car. I'll be back as soon as I can."

"All right," said Tuppence. "But don't be too cocksure. You've forgotten one thing."

"What's that?"

"The girl. There's something funny about that girl. Listen. I've found out the time she started from the house this morning. It took her two hours to get to our office. That's nonsense. Where did she go before she came to us?"

"There's something in that," admitted her husband. "Well, follow up any old clue you like, but don't let Lady Laura leave the house. What's that?"

His quick ear had caught a faint rustle outside on the landing. He strode across to the door, but there was no one to be seen.

Tuppence watched him drive off in the car with a faint misgiving. Tommy was very sure—she herself was not so sure. There were one or two things she did not quite understand.

She was still standing by the window, watching the road, when she saw a man

leave the shelter of a gateway opposite, cross the road, and ring the bell.

In a flash Tuppence was out of the room and down the stairs. Gladys Hill, the parlourmaid, was emerging from the back part of the house, but Tuppence motioned her back authoritatively. Then she went to the front door and opened it.

A lanky young man with ill-fitting clothes, and eager dark eyes, was standing on the step.

He hesitated a moment, and then said—

"Is Miss Kingston Bruce in?"

"Will you come inside?" said Tuppence.

She stood aside to let him enter, closing the door.

"Mr. Rennie, I think," she said sweetly.

He shot a quick glance at her.

"Er—yes."

"Will you come in here, please?"

She opened the study door. The room was empty, and Tuppence entered it after him, closing the door behind her. He turned on her with a frown.

"I want to see Miss Kingston Bruce."

"I am not quite sure that you can," said Tuppence composedly.

"Look here, who the devil are you?" said Mr. Rennie rudely.

"Blunt's Detective Agency," said Tuppence succinctly, and noticed Mr. Rennie's uncontrollable start.

"Please sit down, Mr. Rennie," she went on. "To begin with, we know all about Miss Kingston Bruce's visit to you this morning."

It was a bold guess, but it succeeded. Perceiving his consternation, Tuppence went on quickly—

"The recovery of the pearl is the great thing, Mr. Rennie. No one in this house is anxious for—publicity. Can't we come to some arrangement?"

The young man looked at her keenly.

"I wonder how much you know," he said thoughtfully. "Let me think for a moment."

He buried his head in his hands—then asked a most unexpected question.

"I say, is it really true that young St. Vincent is engaged to be married?"

"Quite true," said Tuppence. "I know the girl."

Mr. Rennie suddenly became confidential.

"It's been hell," he confided. "They've been asking him here morning, noon, and night—chucking Beatrice at his head. All because he'll come into a title some day. If I had my way—"

"Don't let's talk politics," said Tuppence hastily. "Do you mind telling me, Mr. Rennie, why you think Miss Kingston Bruce took the pearl?"

"I—I don't."

"You do," said Tuppence calmly. "You wait to see the detective, as you think, drive off and the coast clear, and then you come and ask for her. It's obvious. If you'd taken the pearl yourself, you wouldn't be half so upset."

"Her manner was so odd," said the young man. "She came this morning and told me about the robbery, explaining that she was on her way to a firm of private detectives. She seemed anxious to say something, and yet not able to get it out."

"Well," said Tuppence, "all I want is the pearl. You'd better go and talk to her."

But at that moment Colonel Kingston Bruce opened the door.

"Lunch is ready, Miss Robinson. You will lunch with us, I hope. The—"

Then he stopped and glared at the guest.

"Clearly," said Mr. Rennie, "you don't want to ask me to lunch. All right, I'll go."

"Come back later," whispered Tuppence, as he passed her.

Tuppence followed Colonel Kingston Bruce, still growling into his moustache about the

(Continued overleaf)

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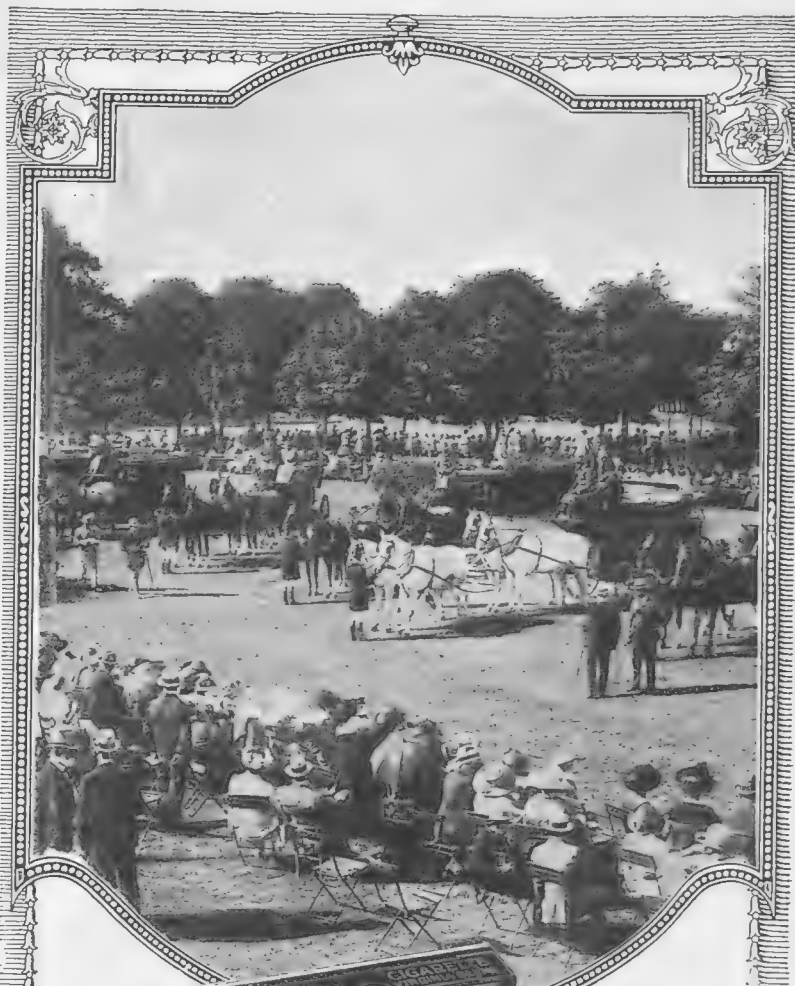
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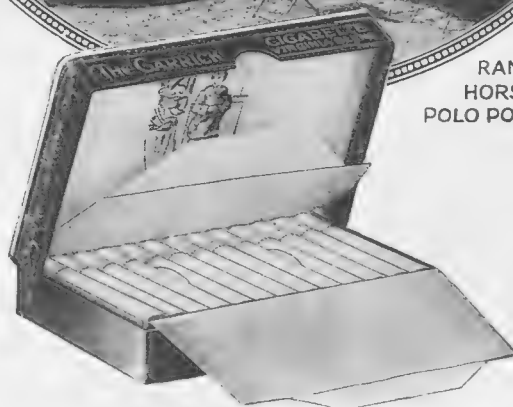
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(Continued)

pestilential impudence of some people, into a massive dining-room, where the family was already assembled. Only one person present was unknown to Tuppence.

"This, Lady Laura, is Miss Robinson, who is kindly assisting us."

Lady Laura bent her head, and then proceeded to stare at Tuppence through her pince-nez. She was a tall, thin woman, with a sad smile, a gentle voice, and very hard, shrewd eyes. Tuppence returned her stare, and Lady Laura's eyes dropped.

After lunch, Lady Laura entered into conversation with an air of gentle curiosity. How was the inquiry proceeding? Tuppence laid suitable stress on the suspicion attaching to the parlour-maid, but her mind was not really on Lady Laura. Lady Laura might conceal tea-spoons and other articles in her clothing, but Tuppence felt fairly sure that she had not taken the pink pearl.

Presently Tuppence proceeded with her search of the house. Time was going on. There was no sign of Tommy—and, what mattered far more to Tuppence, there was no sign of Mr. Rennie. Suddenly Tuppence came out of a bed-room and collided with Beatrice Kingston Bruce, who was going downstairs. She was fully dressed for the street.

"I'm afraid," said Tuppence, "that you mustn't go out just now."

The other girl looked at her haughtily.

"Whether I go out or not is no business of yours," she said coldly.

"It is my business whether I communicate with the police or not, though," said Tuppence.

In a minute the girl had turned ashy pale.

"You mustn't—you mustn't—I won't go out—but don't do that!" She clung to Tuppence beseechingly.

"My dear Miss Kingston Bruce," said

Tuppence, smiling, "the case has been perfectly clear to me from the start. I——"

But she was interrupted. In the stress of her encounter with the girl Tuppence had not heard the front door bell. Now, to her astonishment, Tommy came bounding up the stairs, and in the hall below she caught sight of a big, burly man in the act of removing a bowler hat.

Tommy followed the direction of her eyes.

"Detective-Inspector Marriot, of Scotland Yard," he said with a grin.

With a cry, Beatrice Kingston Bruce tore herself from Tuppence's grasp and dashed down the stairs, just as the front door was opened once more to admit Mr. Rennie.

"Now you have torn it," said Tuppence bitterly.

"Eh?" said Tommy, hurrying into Lady Laura's room. He passed on into the bathroom and picked up a large cake of soap, which he brought out in his hands. The Inspector was just mounting the stairs.

"She went quite quietly," he announced.

"She's an old hand, and knows when the game is up. What about the pearl?"

"I rather fancy," said Tommy, handing him the soap, "that you'll find it in here."

The Inspector's eyes lit up appreciatively.

"An old trick, and a good one. Cut a cake of soap in half, scoop out a place for the jewel, clap it together again, and smooth the join well over with hot water. A very smart piece of work on your part, Sir."

Tommy accepted the compliment gracefully. He and Tuppence descended the stairs. Colonel Kingston Bruce rushed at him and shook him warmly by the hand.

"My dear Sir, I can't thank you enough. Lady Laura wants to thank you also——"

"I am glad we have given you satisfaction," said Tommy. "But I'm afraid I can't

stop. I have a most urgent appointment—Member of the Cabinet"

He hurried out to the car and jumped in. Tuppence jumped in beside him.

"But, Tommy," she cried, "haven't they arrested Lady Laura, after all?"

"Oh!" said Tommy. "Didn't I tell you? They've not arrested Lady Laura. They've arrested Elise."

"You see," he went on, as Tuppence sat dumbfounded, "I've often tried to open a door with soap on my hands myself. It can't be done—your hands slip. So I wondered what Elise could have been doing with the soap to get her hands as soapy as all that. She caught up a towel, you remember, so there were no traces of soap on the handle afterwards. But it occurred to me that, if you were a professional thief, it wouldn't be a bad plan to be maid to a lady suspected of kleptomania who stayed about a good deal in different houses. So I managed to get a photograph of her as well as of the room, induced her to handle a glass slide, and toddled off to dear old Scotland Yard. Lightning development of negative, successful identification of finger-prints and photograph. Elise was a long-lost friend. Useful place, Scotland Yard."

"And to think," said Tuppence, finding her voice, "that those two young idiots were only suspecting each other in that weak way they do in books! But why didn't you tell me what you were up to when you went off?"

"In the first place, I suspected that Elise was listening on the landing, and in the second place——"

"Yes?"

"My learned friend forgets," said Tommy. "Thorndyke never tells until the last moment. Besides, Tuppence, you and your pal Violette Smith put one over on me last time. This makes us all square."

(THE END.)



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NOVEL NOTES.

THE THREE OAK MYSTERY. By EDGAR WALLACE. (Ward Lock; 7s. 6d.)

What happens to detectives when they retire in affluence may not be in every case so exciting as the experiences of Socrates Smith, John Mandle, and Robert Stone, all formerly of the Yard, but Mr. Edgar Wallace has chosen a special instance productive of the strongest thrills. When Socrates and his young brother Lexington went down to spend a week-end with Mandle, he scented trouble. Mandle seemed to be a man scared out of his wits. Next morning he was found murdered. Then the fun began, and Soc got very busy. Neither Mandle nor Stone had a particularly clean past, but at first Socrates didn't connect that with the murder. He suspected an ex-convict, who lived near by, also in affluence. That was the usual false clue, and the problem turns and twists its wild and whirling way to a solution. Through it all runs a love story, for Lexington was impressionable, and Mandle had a step-daughter, Molly Templeton, a young lady who came through nerve-shattering adventures and yet kept her head. All very wonderful.

SURPLUS GOODS. By V. TORLESSE MURRAY. (Stanley Paul; 7s. 6d.)

The old story of the superfluous woman, multiplied by four. The heroines—Virginia, Olive, Margaret, and Molly (not sisters) leave school in the first chapter, and speculate on the future. The other chapters trace their careers. Margaret, musical, marries a German pianist. Olive studies medicine and becomes a fashionable West-End practitioner. Molly marries an officer in the Indian Army. Virginia has Society, with a big S. But Virginia at thirty pines for love, and her

nerves suffer. She consults Olive, who would have been a similar sufferer had she not become the clandestine mistress of an eminent physician whose wife is in an asylum. Olive does not exactly prescribe her own cure for Virginia, but she advises social work. This introduces Virginia to an underbred, self-educated reformer, Leslie Seymour. She asks him to dinner, and gives him his first glass of champagne. Result, a proposal, and an ill-assorted marriage. Before long Leslie comforts himself with a girl of his own class. Then comes war. Madge, Virginia, and Molly are all widowed. Olive's doctor's wife is restored to sanity by the shock of an air raid, and on her return home the lovers separate for ever. Lastly, the four unhappy women—"surplus goods"—sail for an unknown destination.

THIS ABOVE ALL. By ALMEY ST. JOHN ADCOCK. (Harrap; 7s. 6d.)

A tale of a swindle. A Mr. Ebenezer Codd of Peckham, who looked "like a tallow factory after an outbreak of fire," floated a company to build a huge hotel on the desolate and derelict island of Callercreek. He and his secret partner, a smart young solicitor, Archie Reynor, engage a penniless young architect, Michael Callister, as secretary to the company. Michael, a snob, has just refused to go into his uncle's prosperous grocery business, and is glad of a "genteel job." But soon he sees that the company is a fraud. However, he tries to make the promoters implement their bargain. As this hangs fire, the islanders rise, stirred up by Valentine Arden, daughter of a "decayed gentleman" who has been engaged as manager of the non-existent hotel. Strange doings and, hairbreadth 'scapes make up this island story of how Callister tried to follow Polonius's advice—"This above all, to thine

own self be true," etc. As a last effort to do that and to save the shareholders' money, he goes into hated grocery. But that sacrifice is not the end. He has still to come to terms with the fair insurgent Valentine. Slightly unreal, but amusing.

THE FANATIC. By LADY MILES. (Hutchinson; 7s. 6d.)

The story of the struggle between Judith Tremayne, the "Fanatic," and Olivette for the possession of Jim Hardy. Jim was an artist and a hedonist, for whom the rigid Judith was an entirely unsuitable wife. Olivette, on the other hand, had the qualities that fitted Hardy's wayward nature. But Judith's principles forbade her to give her husband his freedom by way of the Law Courts. She took another way, and what that was the reader must find out. The situation will leave him wondering.

THE LOUGHSIDERS. By SHAN F. BULLOCK. (Harrap; 7s. 6d.)

Mr. Shan F. Bullock can always be trusted for a good human story of Northern Irish life. "The Loughsiders" is a fine piece of restrained humour. Richard Jebb, something of a busybody, Mrs. Nixon the kleptomaniac, and Henry Nixon, her long-suffering husband, are characters to enjoy and people to know. The play never lapses into farce, even when Richard brings Nixon to apologise on his knees to his erring spouse for having left her to the tender mercies of the police when for the umpteenth time she had been caught shoplifting. Richard, after many ups and downs, had his reward; for Mrs. Nixon became a widow, and he saw his way to an advantageous arrangement all round. Incident and characterisation excellent, and there's "a beautiful wake," a masterpiece of genre portraiture. A book to read and keep.

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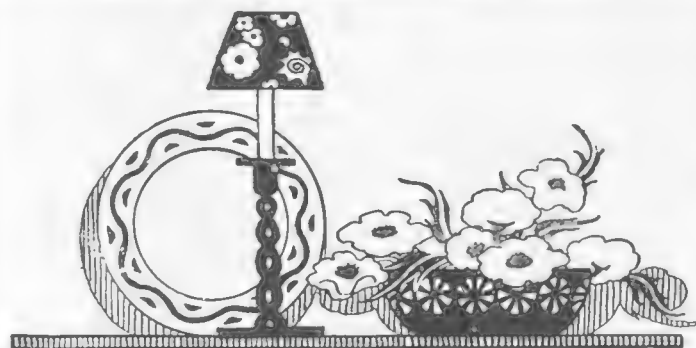
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THE WAY ROUND PARIS.

The Trip to Geneva.

It might surprise you to learn that the way round Paris took you as far as Geneva, but when I was there last week I saw quite a few of the people whom we all know by sight on the boulevards. I do not merely refer to the distinguished politicians who are representing France at the League of Nations or to the crowd of officials who accompany them. That is not the end of it, as it is with the British and most of the other delegations. With the French there are wives and cousins and mothers, as well as quite a number of charming ladies who do not appear to belong definitely to either category, but are on the best of terms with everybody. There are well-known stars of the Paris stage, quite apart from those who come to give performances at the theatre, and altogether every precaution is taken to prevent the French statesman feeling home-sick—as he easily might with the bad cooking of the Geneva restaurants and the not too attractive smiles of the Geneva ladies.

If the British representatives desire to be reminded of the girls they left behind them, they can do so by directing their glances towards the lady secretaries, who are permanently installed at the League office. I wonder sometimes how the solemn and serious international work can really go on in the right spirit when the papers are being carried round by such engaging damsels in such delicious summer frocks. Evidently the officials who work at Geneva all the year round have some compensations besides their excellent salaries.



LORD WARING'S MARRIED DAUGHTER: THE HON. MRS. CRITCHLEY, WHO HAS JUST HAD A SON.

The Hon. Mrs. Critchley, the only child of Lord and Lady Waring, has just had a little son. He was born at Foots Cray Place, Kent, the beautiful home of his grand-parents, Lord and Lady Waring. Mrs. Critchley has only recently returned from Egypt, where her husband, Captain A. C. Critchley, D.S.O., Argyll and Sutherland Highlanders, is A.D.C. to Viscount Allenby, the High Commissioner.

The October Rentrée.

As for Paris, she is becoming herself again as the month of October begins. The *rentrée* is upon us. The schools are opening, and everyone is back, either frankly disgusted at the summer holiday, or bravely trying to maintain that there was one place where it did not rain all the time. The Concours Lépine, or annual exhibition of toys and ingenious devices, is once more in full swing; and M. Herriot has been photographed in the act of taking great interest in some new apparatus for collecting cigarette-ends off the carpet, or for serving some other useful domestic purpose. Prime Ministers have always been photographed in the act of doing the same sort of thing ever since the former Prefect of Police, after whom the exhibition is named, started it years ago. Once more we return to find some of the busiest streets "up" for repaving now that the holidays are well over, and this year we have the additional delight of seeing the most charming part of the riverside of Paris already in the hands of the builders to prepare for next year's International Exhibition of Decorative Arts. It is a mild consolation to observe that the notice on the hoarding among mounds of earth in the gardens of the Cours Albert Premier shows that what will eventually be the British pavilion is very well situated and overlooks the river. I wish, by the way, that the Paris municipality, with a laudable desire to compliment France's Belgian allies, had not chosen Cours La Reine to be re-christened in their honour. It was one of the prettiest street names in the town.

[Continued overleaf.]

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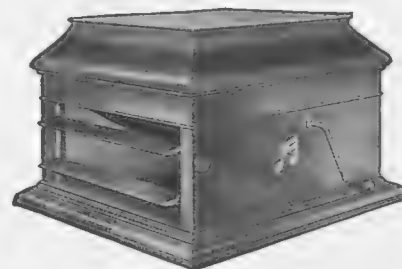
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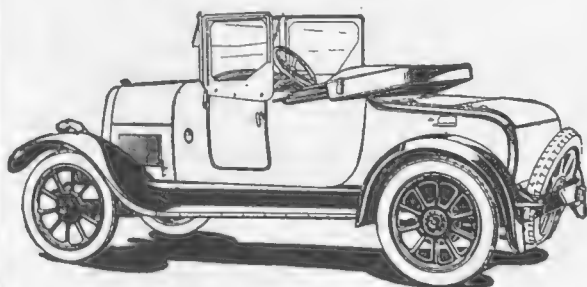
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FIAT

Continued

Hair, Fur, and Feathers. Of course, the most urgent thing that we had to do when we got back—both of us, I mean—was to go and see the shops. Naturally, I do not mean the shop windows, where anyone can openly take notes of the models, but the really expensive dress-makers, where you have to remember it all till you come away. As a result of our tour, I am told, on the best authority, one or two things about what will be worn. As dresses will continue to be straight, all sorts of imaginative ingenuity is being exercised on the invention of new materials and trimmings. As regards the latter, I am assured that human hair is the very latest thing. For the former, dresses made of swansdown will be much in vogue, while even more will be those contributed by the more homely goose. Anyhow, you will have to clothe yourself in feathers, my dear lady. The great news about hats is that the cloche is doomed. The square toque is to be the rage. It is to be rather high, and it is to have no brim. You may not think you will like it, but of course you will in no time.

Understand—Before You Laugh. Each of the Montmartre cabarets has produced its new autumn revue, each with its company of half-a-dozen, who sing their own songs in the variety programme of the first part of the evening, each with its modest and elementary costume effects, and each with its humble piano for orchestra. These cabaret shows—don't call them by the obsolete name of *cafés-chantants*—are more like that of the lamented Follies than anything now seen in England, and they are very amusing

when you understand them. If you merely pretend to do so, the rest of the audience is quite likely to be able to enjoy the sight of your laughing heartily at a personal allusion which is quite locally Parisian, at a joke which is grossly improper, or at a political quip which is by no means complimentary to your own country. However, if you feel strong enough for the experiment, you can try "Hé! Rishaut"—do you see the joke?—at the Deux Anes; "Salade Rousse," at the Lune Rousse—yes, another pun—"Et d'Une" at the Coucou; or "A London" at the Quat'z'Arts. You must not suppose, however, that the title of the last-named guarantees any particularly British quality in its subject.

The author makes fun of the Spaniards in Morocco and the Olympic Games—which it is now the thing to run down, as they were not a success in Paris—and the Parliamentary battles where nobody gets hurt, and several pretty ladies who are well known in Paris, but whose names you would not recognise. Its funniest joke is to represent the shade of Marshal Cambonne calling on the Authors' Society to pay him a royalty for the constant use of his famous expletive in modern plays. I suppose you know what the word in question was. If not, I am afraid I cannot tell you in this column.

The Lady and the Latchkey. It has often occurred to me that it is very foolish of burglars to choose elaborate means of getting into a house when there are so many simple ones, and I am interested to see that a lady member of

the profession in France has taken my advice, although I did not actually give it to her. She just went to the locksmith round the corner, and said she had lost the key of the flat, and would he open the door for her? He cannot have considered the request unusual, for we all seem to be constantly losing our keys in France, and the opening of locks must supply the greater part of a French locksmith's livelihood. The fact that the lady in this case lost her nerve and was caught does not diminish any of the merit of her simple system of getting in. Another plan which I recommend to housebreakers of all nationalities is to look under the mat. The key of the front door is almost certain to be there, just as the key of the desk in the drawing-room is sure to be in a vase on the mantelpiece. **BOULEVARDIER.**

"The Sphere" for October 4th will contain some special exclusive information concerning the new automatic telephone system which is about to be installed in London. Special illustrations show the type of instrument with which London telephone-users will have to become accustomed. The extraordinarily efficient work of elephants in clearing the jungle in Ceylon is described and illustrated in a new set of pictures just received from Ceylon. Those about to visit Rome this autumn season will welcome the illustrated notes on the treasures of the Vatican. Many of the priceless statues and other works of art deserve far more attention from the tourist than they have hitherto obtained.

The Luxury Cruise . . .

TO THE MEDITERRANEAN

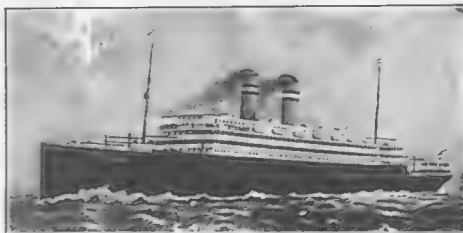
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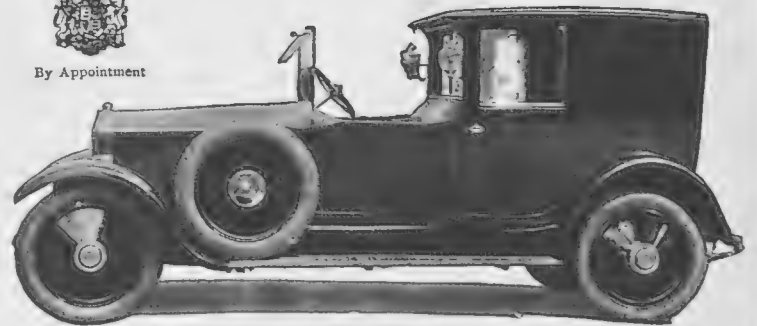
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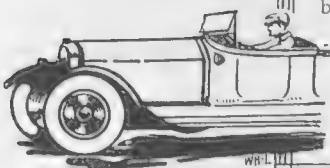
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BROWNING ON BRIDGE.—LXVIII.

THE ORIGINAL LEAD.

IN my last few articles I have tried to show that the standard openings, *i.e.*, your fourth best, or the highest of three (or four) in your partner's declared suit, are bad; that they give far more valuable information to the player of the hand than to your partner. Now the point is—supposing my views to be correct about these leads both on practical and logical lines—what's to be done about it? Far be it from me to suggest even that any reader of these notes should open his partner's suit with the lowest of three or four cards; results might be disturbing both to the play of the hand and to the temper of partner. While they remain in common practice and while all bridge-players adhere to these standard openings, the departure from them even by a few up-to-date players would be, I grant, a very serious handicap to other players. Still, the leads are wrong, and so I just throw out the proposal that, until they are thoroughly revised in the text-books, those who wish to adopt my views should inform partners to this effect: "Partner, when I lead your suit, do not necessarily assume that I have led my best card; nor, when I open with my own suit, do not expect my fourth best—so in this case you can cut out the eleven rule, which at any rate will save you a certain amount of mental arithmetic; and this, with all due deference, I can assure you will in no wise be detrimental to results."

Then, when we get a position of this kind—

HEARTS—A, 10, 9, 8, 7.

A

HEARTS—5, 4. Z Y HEARTS—K, Kn, 3.

B

HEARTS—Q, 6, 2.



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and your partner, A, has bid a heart and Y has made it no-trumps, you, B, will lead your deuce of hearts, A will win and lead back, and so Y will win one heart trick only. The standard opening gives him a second trick.

Or—

HEARTS—K, Q, 8, 7, 6.

A

HEARTS—5. Z Y HEARTS—Kn, 9, 3, 2.

B

HEARTS—A, 10, 4.

The calling as before. You lead the four of hearts, A wins, and leads back small. Y cannot make a heart trick at all. Please don't make the obvious criticism that now you have blocked your partner's suit. I know all about that, and what I really want to know is: Is it better to block the suit, or to make declarer, Y, a present of a trick, bearing in mind that unless your partner has a card of re-entry to bring in the hearts, it matters not whether you block the suit or not? But unless you have warned partner he will not lead on his suit. Why, I must leave him and all partners to explain. He will for sure look for help elsewhere, thinking that all these nice hearts of yours are in declarer's hand, which, indeed, they must be, thanks to your unorthodox lead. That, of course, will be fatal. At the same time, let me remind him (your partner) and others that, even if all these hidden hearts are in declarer's hand, still he had better lead on. When playing against no-trumps, nine times out of ten it is as well to allow cards that are against you to win their tricks at once. Accept the inevitable, and let winners win—better this than to open up fresh suits on hopes only. But bridge-players won't do it, and

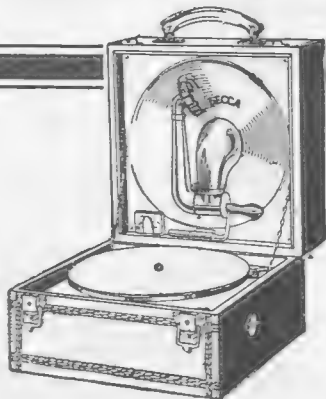
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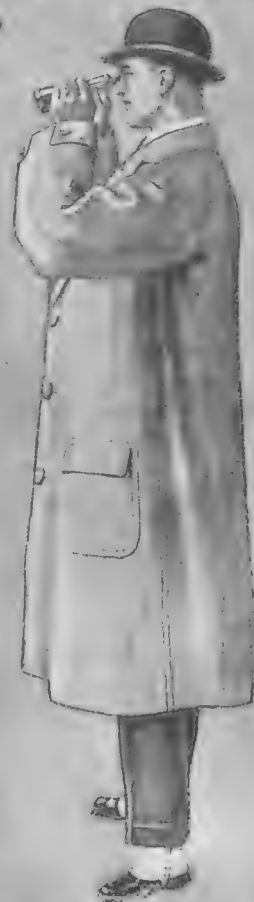
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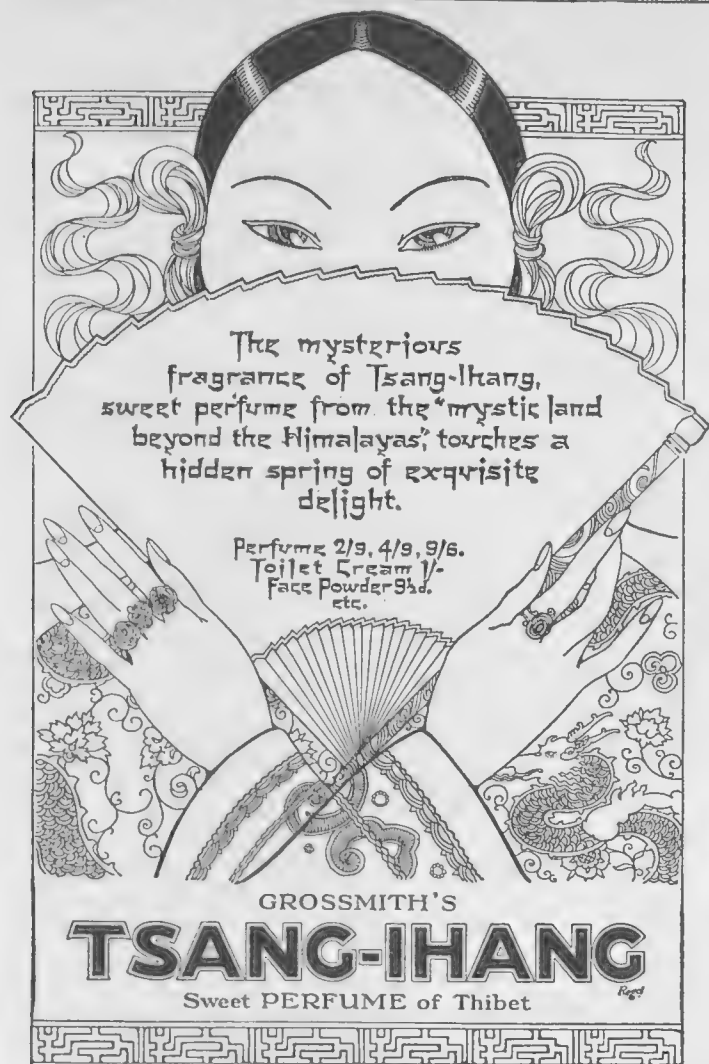
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Continued.

so, when having played as above, and when in course of time the ace of hearts appears from your hand, your partner will rise in his wrath and want to know very clearly and distinctly why the — you did not lead that ace at trick one!

Now, take a position like this—

A, 10, 2.
A
Q, 9, 8. Z Y 5, 4.
B
K, Kn, 7, 6, 3.

Y has called no-trumps with no opposition. You, B, lead, as per book, the fourth best, the six. Your partner, A, applies the eleven rule, and if he makes no miscalculation, he will discover that he can win the trick for certain with his ten. He will be awfully pleased with himself, and with the eleven rule, when it comes off. That will be very nice indeed, and will be proof positive of the value of the standard opening of fourth best. Had you, however, started with the three instead of the six, your partner, seeing dummy, ought to try his ten anyhow; but now, if it comes off, he has no occasion to plume his feathers about it—he has merely applied common (card) sense instead of the eleven rule. So I say, unless you have touching cards at the top, such as Q, Kn, 2; or Kn, 10, 2 in your partner's suit, the correct lead—or the most advantageous lead—should be the small one. When the cards are in sequence, or the two top touch, then, of course, lead the highest. And when you open blindly with your own suit, lead smallest, not fourth best, from intermediate cards such as K, 10, 8, 5, 2. But, again, with any sequence, lead the top of that sequence: with Q, Kn, 10, 3, 2, lead queen; or with A, Kn, 10, 9, 2, lead knave. (I am

referring generally to the opening against no-trumps.) But, as before said, let your partner know about this before starting operations.

Correct solutions to Bridge Problem No. 25 received from Godfather, H. Usmar, Zero, and Wallop.

ANSWERS TO CORRESPONDENTS.

SPENCER COX.—Yes, I do mean that. And I don't expect all or any players to agree—they are too case-hardened with the book. On your own showing, it makes no difference whether the knave or five be led, unless partner, being timid, does put up the ace, when the knave lead loses. You carefully observe in play the number of times the lead of highest loses a trick, game and rubber. You'll be surprised!

R. S. H. (U.S.A.).—Many thanks for most interesting letter on conventional doubles.

L. J. W. (Purley).—I will refer to it shortly

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one feels, been sufficiently exploited in "The Prisoner of Zenda," and loses its first fine flavour in prolonged repetition. And the fair Queen Flavia is so foolish and her guardians so inadequate—they seem incapable of pulling off anything without the assistance of Rudolph Rassendyll. Still, a Queen's a Queen for a' that, and when she's beautiful and has several brave gentlemen in pretty uniforms to help her out of the pickle she has got herself into, much may be forgiven. Indeed, as the play warms up, as the net that the naughty Rupert draws around his sovereign lady tightens, as the indiscreet letter, fallen without any undue delay into the villain's hands, seems destined to be blazoned forth to the whole of a horrified Ruritania, our interest is caught and held with a growing grip. The glamour of a royal romance asserts itself once again. The fine sword-fight—the most dramatic episode in the screen play—between the hero and the unscrupulous Rupert, fresh from the killing of his King, gets us quite agreeably worked up. The film is most elaborately produced—at times too elaborately. Never were there such cobbly cobble-stones as in the streets of Strelsau. To drive over them for a couple of minutes must have been exquisite torture—cheerfully borne for Flavia's sweet sake, I suppose. And the castle of Zenda, its vaults, its domes, its pillars, griffins, lions, gargoyles, and stone stalactites, seemed more like a bad dream than a home to me. But then, I am not of royal blood—Flavia didn't seem to mind. At any rate, it is, all very picturesque, solid, and abundant. Quite a galaxy of stars has been brought together to impersonate the well-known characters. Of them all, Lew Cody, admirably debonair as Rupert; Adolphe Menjow, working his eloquent eyebrows with fine effect as Rupert's wicked ally; and Hobart Bosworth, a

[Continued overleaf.]

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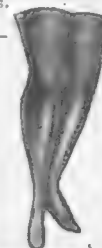
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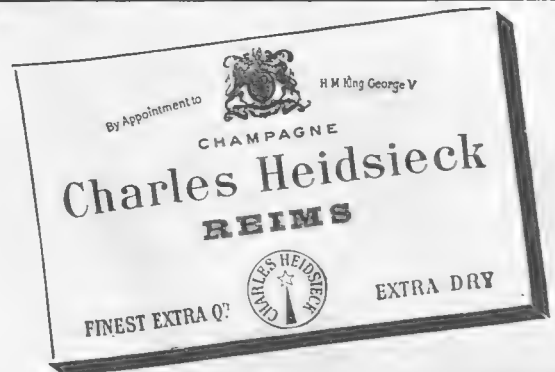
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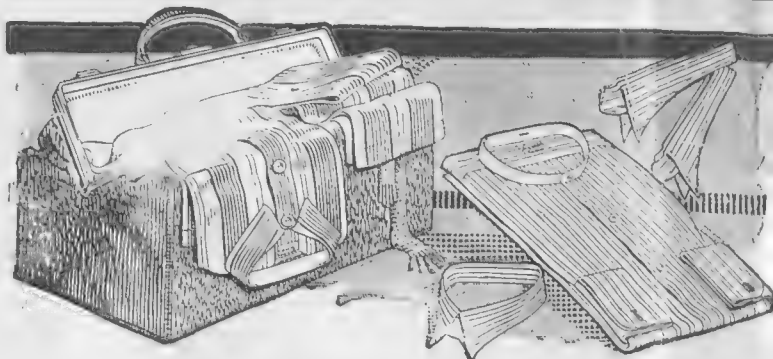
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Continued.

dignified Colonel Sapt, seemed to fit into the picture best.

Bert Lytell, doubling the two Rudolfs, struck me as being miscast. He lacks distinction and ease—surely the first essentials for a King and his double. Elaine Hammerstein looks beautiful—do we require more of a fairy-tale Queen? And they have capped the fairy-tale with a happy ending—perhaps wisely. Yet personally, I regret a memory I carry with me of Rudolph Rassendyll, lying in state in the regal robes he wore so bravely, with grim old Sapt on guard beside his dead young friend and one-time King.

"THE DANCER OF THE NILE."

(RELEASED SEPT. 29.)

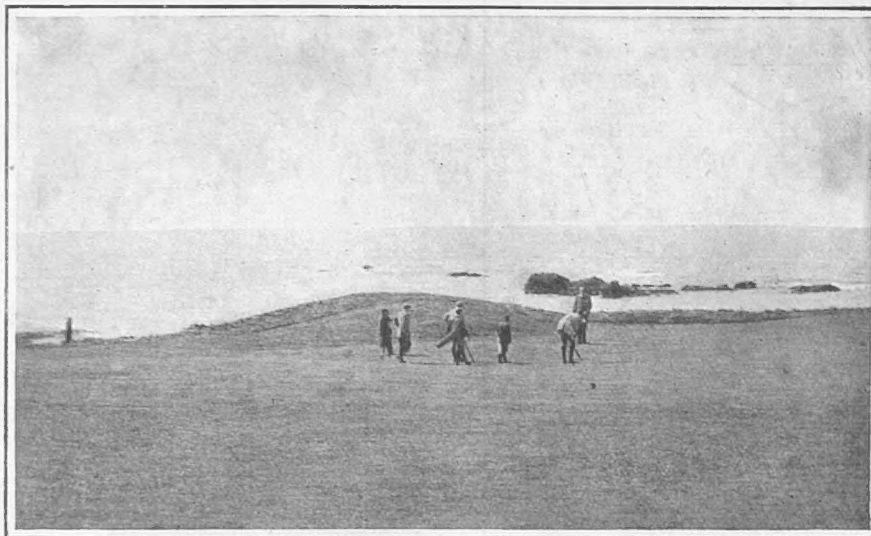
Shades of Tutankhamen! Your centuries of peace disturbed, the pomp and splendour of your age-old tomb have fired the imagination of the whole world! And with what weird results! Your chariot, your heraldic lions, your henchmen have turned up in the most unlikely places, from jugs to jumpers! You have inspired fashion and provided a side-show at Wembley. And now the ubiquitous film-producer has pressed you into service. It was bound to come—a Tutankh-

amen film. It might have come so splendidly, so fantastically, tinged with the mournful mystery of Benoit's "L'Atlantide," fraught with the great adventures of Rider Haggard's inventive genius. Instead, it has

Princess, who fight for the love of a Syrian Prince, ring true. There has been no attempt to get away from the emotions and the sentiments of hundreds of film stories of to-day. As a matter of fact,

the actual plot is singularly weak, even for a film in which the spectacular is obviously the chief aim. Some of the settings are beautiful—big spectacular effects of a conventionally early Egyptian type that will no doubt win a certain popularity for "The Dancer of the Nile." Carmel Myers as the heroine is just Carmel Myers, all eyes and Cupid's bow mouth, sinuous and languishing. Bertram Grassley's Prince Tutankhamen is not without dignity; but why drag his Highness in at all? Incidentally, the sub-titles get into frequent difficulties in the use of "thees" and "thous," which do not add to the verisimilitude of this so-called "realistic picturisation of Egyptian life at the time of Tutankhamen."

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arrived in the form of an American modern vamp story, dressed up in Egyptian costume of sorts. Never for one moment does this singularly unconvincing story of a beautiful dancing girl and a proud but cruel



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